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THE RE-OPENING OF ST. GEORGE'S CHAPEL:

THE REBUILT ORGAN

By WALFORD DAVIES

The re-opening of the historic 'Free Chapel of St. George,' the Garter Chapel, after a nine years' period of repair, is in any case an event of interest to lovers of Church music. But the rebuilt organ makes it one of more than usual interest, for two or three outstanding reasons.

Though the organ still stands in its organ gallery as before, it no longer occupies the centre. Very wisely, it would seem, the Chapter decided to divide the organ, placing one half at the extreme north, and one half at the south end of the loft. For the first time, lovers of this beautiful building will be able to stand at the West end and see the top of the East window, or stand on the altar steps and see the nave with its magnificent vaulting and the West window. For the first time the glorious roof is visible from end to end of the Chapel. It remains to be seen how its change of position affects the resonance of the organ as a whole. So far the symptoms are favourable to the belief that the divided organ will speak as perfectly as before.

Two or three of the points of special interest may here be mentioned. Chief amongst these is the fact that, for the first time (as I believe) in the long history of our Cathedral music, the antiphonal spirit will combine with an actual antiphonal technique in the organ loft itself. In the centre of the organ loft there are two independent complete keyboards, alike in every respect, except that one is placed central west and looking east, and the other central north in such a position that the player can see into the choir as he plays. Two players can sit at these keyboards and see each other as they play.

It would be well at this point to quote Mr. Frederick Rothwell's own words about the keyboards, which are his invention, and which are now applied for the first time:

'This four-manual instrument is constructed with complete independent control from two keyboards. The double console mechanism is arranged so that each console has its complete and independent electro-pneumatic mechanism between the keyboards and the pipes. To supply the wind to each pipe, two pneumatically-operated valves are placed near it. These valves are operated, one from keyboard of No. 1 console, and one from No. 2 console, and are linked together in such a manner that when one is moved to supply the pipe with its wind, its companion valve is held tight to its seat and cannot be moved until its release by the

first valve. So complete is the separation of the two console mechanisms, that should one console become deranged the other would still carry on perfectly. Platinum, gold and silver alloy are used for electric contacts. Both consoles are controlled by stop-keys placed in rows and grouped above their respective manuals at the finger-tips of the player. The three crescendo pedals to Swell, Choir, and Solo organs at each console lock singly and automatically in any position when the foot is removed from any one of them. Should the crescendo pedals be placed at half open at No. 1 console and player at No. 2 require to use them, placing his foot in the usual way on the desired pedal brings it instantly into use at his own console. Indicators, showing the position of the crescendo pedals, are applied to each console.'

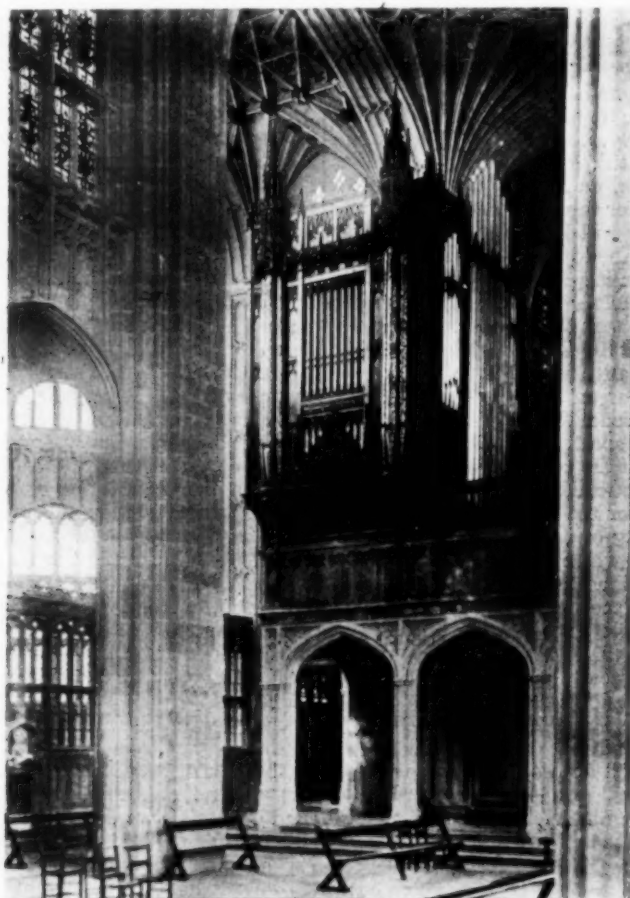
It is notable that Windsor has long had a double-keyboard in the King's Private Chapel, but there, there has been no independent control. The keyboards play the same organ, it is true; but they are placed, one in the Private Chapel and one in St. George's Hall, even out of shouting distance from one another. Further, if the player in St. George's Hall should draw the trumpet stop, the player in the Private Chapel has no choice but to use it. Mr. Rothwell's invention makes it possible, at St. George's, to draw any combination on any manual at either keyboard independently, and use it responsively or simultaneously as may be desired. One can imagine a future organist finding some young Purcell among the choirboys, and instructing him to accompany Cantoris throughout the service, while the master accompanies Decani. Not even the Sisters d'Aranyi, playing the Double Concerto on two Strads. side by side, can be said to be in more delicately emulative musical companionship than the future organists and choirboys at St. George's in such circumstances. We can imagine two such eminent friends as Sir Hugh Allen and Dr. Henry Ley sitting, one at each keyboard, and vieing with each other in the accompaniment of the Psalms, answering one another, verse by verse, as Decani and Cantoris have done for centuries. To drop the antiphonal use in our Cathedral music is unthinkable. But its introduction to the organ loft itself has also been unthinkable hitherto. It is hard even to guess what effect its quiet appearance (through a skilful invention) in the organ loft at St. George's will have upon the work of church organ playing.

I feel I shall not be misunderstood by my organ-grinding colleagues who chance to read this, when I point out how much more fitting it is to find a brilliant, masterful, ego-centric soloist on the king of instruments in a town hall, than in a church organ loft. Carrying this idea a step further, a few moments' thought will, I believe, acquit me of seeming a quixotic dreamer when I say that there seems literally no end to

the educational benefits that may accrue (not, I admit, without its dangers) to the cause of Church music through this simple, and seemingly perfect, invention. But it must obviously be used with the greatest possible reticence as between colleagues, and, perhaps more significantly, as between master and beginner.

One of the first uses to be made of the double console will be when Dr. Ley plays the Handel Organ Concerto in G minor, on Wednesday evening, November 12, and I am to have the pleasure of being responsible, at the second

Another notable feature of the organ is that the stop-key control is built on what may be called a 'Reach hither the finger' principle. The stop-keys and composition keys are brought into position between the manuals in such a way that when playing on the Choir organ the Pedal stops are within the reach of the fingers; when playing on the Great all the Pedal stops are similarly at the fingers' end; and so with the Swell. The Pedal stops are not placed over the Solo manual for obvious reasons; it was only necessary to



Official Photograph

[Reproduced by permission of The Dean and Chapter.]

THE ORGAN, ST. GEORGE'S CHAPEL

keyboard, for Handel's continuo part with accompaniments.

It is impossible to enumerate the main advantages of the two keyboards, other than the normal antiphonal use in Church music and teaching; but one single further example may, at least, be named: What will be the joy to good players to accompany Bach's 'St. Matthew' Passion, each player being responsible throughout for a single continuo and orchestra?

triplicate them. They lie at the player's left hand on whatever row of keys he may be playing. The Composition keys are placed centrally, and the manual stops are on the right.

There is a marvellous power of responsiveness in the rebuilt organ owing to the position of the various manuals. The Swell and part of the Choir, with certain of the Pedal stops, are placed in the case on the north choir side; the rest of the Choir organ is in its old central position

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(enclosed) over the entrance to the choir of the Chapel, while the Great and Solo organs are on the south side. About thirty of the speaking stops are delicately light, a very large number of delicate shades in simple diapason work being a feature of the organ. The power of quiet reply from side to side and voice to voice seems nothing short of endless.

It will interest the lovers of the organ, as it stood under Sir Walter Parratt's hands for over forty years, to know how much of the old organ has been built into the new. The complete specification appears on p. 980.

able features of the rebuilding. I refer to the enthusiastic collaboration of two first-rate firms to bring the organ to the highest pitch of perfection of which each firm, in its own line, was capable. They collaborated by request, but with a completely united and unbroken enthusiasm from first to last. Messrs. J. W. Walker & Sons and Messrs. Frederick Rothwell & Sons, are most sincerely to be thanked and congratulated on this good deed for music. Such co-operation between master craftsmen, between two firms each of whom has attained front rank in its results, is all too rare. I think the result is likely to redound to their honour.



[Reproduced by permission of Messrs. Frederick Rothwell & Sons]

THE CONSOLE AT ST. GEORGE'S CHAPEL

At Windsor we cherish the fervent personal hope that the incalculably far-reaching work and influence of my old master, Sir Walter Parratt, may never be impaired, but, on the contrary, that a continued usefulness of the splendid organ loft at St. George's—now newly and wonderfully equipped—may, as time goes on, tend to fulfil his wonderful work for us all.

It would not be fitting to leave unrecorded here, or unpraised, one of the happiest and most remark-

able features of the rebuilding. I refer to the enthusiastic collaboration of two first-rate firms to bring the organ to the highest pitch of perfection of which each firm, in its own line, was capable. They collaborated by request, but with a completely united and unbroken enthusiasm from first to last. Messrs. J. W. Walker & Sons and Messrs. Frederick Rothwell & Sons, are most sincerely to be thanked and congratulated on this good deed for music. Such co-operation between master craftsmen, between two firms each of whom has attained front rank in its results, is all too rare. I think the result is likely to redound to their honour.

SPECIFICATION			
GREAT ORGAN			
	Fl.		Fl.
Dble. Open Diapason	16 metal	Principal	4 metal
Open Diapason I.	8 "	Twelfth	2 "
Open Diapason II.	8 "	Fifteenth	2 "
Open Diapason III.	8 "	Mixture	3 "
Hohl Flute	8 wood	Double-Trumpet	16 "
Stopped Diapason	8 "	Trumpet	8 "
Æolian	8 metal	Clarion	4 "
Harmonic Flute	4 "		
SWELL ORGAN			
Lieblich Bourdon	16 wood	Lieblich Flute	4 metal
Open Diapason I.	8 metal	Fifteenth	2 "
Open Diapason II.	8 "	Mixture	3 "
Stopped Diapason	8 wood	Contra Fagotto	16 "
Salcional	8 metal	Cornopean	8 "
Echo Gamba	8 "	Harmonic Horn	8 "
Voix Celeste (Tenor C)	8 "	Oboe	8 "
Principal	4 "	Clarion	4 "
CHOIR ORGAN			
Lieblich Bourdon	16 metal	Suabe Flute	4 metal
Open Diapason	8 "	Dulcet	4 "
Stopped Diapason	8 wood	Piccolo	2 "
Salcional	8 metal	Clarinet	8 "
Keraulophon	8 "	Orchestral Oboe	8 "
Echo Dulciana	8 "		
SOLO ORGAN			
Wald Flute	8 wood	Cor Anglais	8 wood
Viol d'Orchestre	8 "	Tuba	8 "
Concert Flute	4 "	Orchestral Trumpet	8 "
PEDAL ORGAN			
Contra Violone	32 wood & mtl.	Violoncello	8 metal
Open Diapason	16 wood	Bass Flute	8 wood
Violone	16 metal	Dulciana	8 metal
Bourdon	16 wood	Trombone	16 "
Echo Bourdon	16 "	Contra Oboe	16 "
Dulciana	16 metal	Tromba	8 "
Octave	8 wood		
COUPLERS			
Choir to Pedal		Swell to Choir	
Great to Pedal		Solo to Swell	
Swell to Pedal		Choir sub-octave to Great	
Solo to Pedal		Swell octave	
Swell to Great		Swell sub-octave	
Choir to Great		Swell Unison off	
Solo to Great		Great Reeds to Choir	
ACCESSORIES			
5 combination keys and 4 combination pedals to Great and Pedal organ combined.			
5 combination keys and 4 combination pedals to Swell organ.			
5 combination keys to Choir organ.			
5 combination keys to Solo organ.			
5 combination pedals acting on the whole organ, including Couplers through the Great manual.			
One reversible pedal to Great to Pedals coupler.			
One reversible pedal to Swell Tremulant with Indicators.			
One reversible pedal to Choir Tremulant with Indicators.			
Three automatic locking crescendo pedals fixed on the right side for Swell, Choir and Solo boxes, with Indicators.			
CONTROL			
New patented stop key control.			
Stops of old organ incorporated in the new:			
GREAT ORGAN		CHOIR ORGAN	
Double Open Diapason		Stopped Diapason	
Open Diapason I.		Salcional	
Open Diapason II.		Keraulophon	
Hohl Flute (Old Clarabella)		Dulcet (from old Swell organ)	
Harmonic Flute		Clarinet	
Twelfth			
Fifteenth			
SWELL ORGAN		PEDAL ORGAN	
Lieblich Bourdon		Open Diapason	
Open Diapason I.		Violone	
Stopped Diapason		Bourdon	
Salcional (from old Choir organ)		Echo Bourdon (from old Swell organ)	
Fifteenth		Violoncello	
Contra Fagotto			
Oboe			

BACH IN AMERICA

BY HUBERT J. FOSS

Kissing goes by favour; and even in the less humane pastime of musical criticism there is evidence of a similar unmanageable whim. However noble a rule governs the critic, however rigid, it probably has little relation of continuity with the standard of a past age or affinity with the culture of a different race. Let

us momentarily concede the critic an absolute standard; it is reared only for a short time, the creators have changed taste or widened the outlook he has hitherto thought totally comprehensive, or some other strange thing has come about, as it always does.

In the last year or two I have noticed in London two (among many other) interesting examples. Both showed how treacherous can be the association, which we as Englishmen are above all others prone to make, between effort and achievement (particularly in sound). They were offered by the Sistine Choir and the Budapest Orchestra, foreign visitors who only fore-shadow for us in a picturesque way the problems that beset any one from our island who goes to America to study her parallel musical institutions. The tone of the Sistine boys' singing was condemned, and a long correspondence ensued. I seem to recall. I am not reopening that unending question of the boy's voice, though it is tempting when one has the United States behind one's mind while writing: for there they do different things with their schoolboys, in a convincing way. Of the Hungarian Orchestra the violin tone was not admired. But what it was found impossible to believe was that the violin tone was meant to sound like that, just as the boys' voices were. That precise quality was to the Hungarian musician, the proper quality for massed fiddles. And who is to call him wrong? Even to utter our preference for our own string tone is to call forth the suggestion that we like what we know better than we know what we like.

Actually, we cannot state our absolute principle, even if we can think it. We cannot trot him out to show his paces as a model for how things should and must be to win the prize. Even the oldest of us must needs be tentative as he compares what he is now hearing with what he has hoped to hear, or once before heard, or dreamed one day he would hear.

Thus comes our compromise, and thus now one and now another standard, historical perhaps once, more purely sympathetic towards effort another time, a third swaying with the crowd before the sweeping wind of a not over-cultured enthusiasm.

Hence, too, comes our childlike delight, while we are rummaging amongst the vague shadows of our ideals in that half-lit cupboard where we have too long guarded them, in finding a solid, if arbitrary, pattern for the comparisons of critical judgment.

Bach, for example, stands pretty solid; around him we may ebb and flow, with love or ignorance, but there's not a great amount left to be said of him critically. A musical interest may lie, however, in the study of how we as his audience react to him, and how we perform him in particular. Here is a wide and promising subject for someone, a survey of the nations' attitudes to Bach's music. It comes from a date

just far enough away from us, for the original tradition is lost and the conditions are irrecoverable, so that it can be only synthetically reconstructed, while what tradition there is dates either from an admiring but uncritical age, or is of very recent intellectual growth. Tradition of performance is always misleading to the critic: it dies so soon, but before its death it greatly changes without losing its outward semblance of authority. Observe how differently the *lied* is sung to-day by a traditionally taught singer, or Schumann is played by one in the line, how imperceptibly yet inevitably that tradition has taken colour from our changed thought of to-day!

I found an interest in Bach to be a rod and staff to comfort me in America. It was something I could imagine as a steady thing to hold, while so many other equally cherished ideals had to be modified or expanded. I dare not, after what I have said, claim more than a whimsical liking for Bach's music; but I can justifiably plead that there is a legitimate general interest in the question how that great and enthusiastic nation has responded to it. Leaving the major part of the study to the imaginary colleague I have invoked above, I shall only set down a few impressions of what I saw, heard, and guessed.

It might be a wonderful dream, how this new, young nation would take to its heart this unassailable music, this exquisitely made music that is scarcely ever dull. Actually, this music is talked about considerably, but it is not widely performed. I mean that it does not reach the people in any sense comparable to that in which it reaches the people in England—and that is, we know, not enough. But Bach's music is in the air: it has flown westward on the wings of the English language; also, its arrival can be traced to inquisitiveness (an admirable quality only gradually developing in art over there), to the number of concerts given, and to the spectacular success of certain un-Bach-like presentations of Bach's more readily appealing works: to general causes such as these rather than to particular causes such as the Bethlehem Festival or the New York Bach Cantata Club. The latter help, but, for example, the growing choral movement in the States will help more. One trembles, in mingled fear and delight, at the idea of what a national Bach enthusiasm in America might mean. It has not yet come.

In New York I heard the 'Art of Fugue,' in Graeser's orchestral version ('first performance in New York'), and the B minor Mass, both sponsored by the Bach Cantata Club, in conjunction with the Juillard Graduate School Orchestra and the Oratorio Society respectively.

It seemed as if an excuse had been needed to attract an audience for Bach, when this rather pitiful transcription of Graeser's was chosen in preference to the hundreds of other more worthy works in their original version: programme

building of the more external sort. Mr. Lynnwood Farnam, with that admirable disregard of the audience's predilections which breeds the best concerts, did better when he played, at a series of recitals, every known organ work of the master's. One left the 'Art of Fugue' performance with mixed feelings. It is with considerable trepidation that, knowing the extent of Prof. Tovey's work on this masterpiece, I mention it, apologetically, at all. But I was glad to hear the Graeser idea of it, if only as a warning. At least one heard the work as a whole and from beginning to end, which gives it an aural life keener than I have ever found it to possess in contemplative study. One heard—almost saw—that it was first of all a great progressive work of art and only secondarily a profound and learned exercise in fugal construction. Let us be clear—I do not thank Graeser for expounding this fact. His work did nothing towards making it obvious. I merely thank him for, so to speak, having the parts copied so that the book could be played through.

For, literally, almost anyone else who had thought of the elementary idea of transcribing the work for instruments could have transcribed it better. The orchestration is not Bach's: it is not even anyone else's. Their final effect excuses Mr. Stokowski's transcriptions and the Elgar Fugue. But here we have trombones and four trumpets, a string quartet, small strings, wood-wind, cembalo, pianoforte, and organ, organ pedals without contrabasses, and what not, mixed up, with no proper adaptation of Bach's notes such as he—perfect orchestrator—would have made, to a recipe unknown (and rightly) in any orchestral manual. I felt it to be pure incompetence. But the work itself—what can one say of it that would not sound ridiculous? One can only think it the imaginative equal of his greatest works while not forgetting its superlative technical prowess.

Of the choral works I only heard, or heard of, two. One was the 'St. Matthew' Passion, of which I was present at a rehearsal in Toronto. It was an enthusiastic affair, under Dr. Ernest Macmillan's loving guidance. He seemed not to need his score, lying open there, but sang entries and recitatives, gave numbers of pages, almost as if he had both written and printed the work himself. In spite of the unfamiliarity of the work in Canada there was about this rehearsal an air of long acquaintance with and love for a masterpiece which is a part of the world's culture; that was something that appealed to the Englishman in me, who has seen it at home rising continually to higher planes during the recent Bach revival.

But this very quality was lacking from the New York performance of the B minor Mass which I attended. As a performance it was interesting and creditable, but it had not the air of being a pouring out of something that was already inside the singers and players and

conductor. It was much more of a show. The playing, as one would expect from America at present, was better than the singing, but the flexibility acquired only by experience of that work and that master and that kind of music was not there. The effects were made; but some were missed by the same process. There was care enough and to spare, but to me the care was misplaced because the ideal was not what I am used to. I do not say it was wrong, any more than I say it is wrong to give the Mass with a large chorus and a 'Symphony orchestra of sixty,' with all manner of special effects in the obbligati and a Steinway imitation harpsichord. I merely say that I prefer it otherwise, with smaller forces, that can sing this fundamental conception with a deeper naturalness.

I was particularly interested in the solo work, of the singers and instrumentalists alike. It just wasn't, to me, Bach: good work, probably better work than ours, as work, but tinged by a dozen later styles and traditions of playing and, so I felt, directed wrongly towards the soloists and not towards the music. It is curious and significant that we English who, as a nation, lack virtuosity in music, should have a highly-developed sense of ensemble playing and singing in Bach. I came away from the American performance feeling, as I never do in England, that no one had loved the work enough to get it right into his bones before he had begun to rehearse. And this is a general characteristic of music in America to-day: it has not yet grown out of the desire to perform; it has not yet attained to the spirit of the amateur with the technique of the professional. The latter (as we know from the visit of the New York Philharmonic Orchestra) is indeed present in a magnificent degree. The former, will, I have great hopes, come afterwards.

Full of that profound hopefulness which I always gain from America, I like to envisage a day when Bach will have found another eternal resting place in the hearts of that young people; when that immense output of music, enough to exhaust the resources of even that huge country, will be given frequently in all parts of it. In the meantime, we in this as well as other sides of our musical activity, must look to our more ancient laurels and take Bach more and more to ourselves, or our friendly neighbours will be beating us at that as they can at many another thing!

THE 'CHRISTMAS ORATORIO': ORIGINAL OR BORROWED?

BY C. SANFORD TERRY

(Continued from October number, p. 889)

II.

Circumstantial evidence, as was shown in my first article, weighs to the conclusion that the eleven movements shared by the 'Christmas Oratorio' with three of Bach's secular Cantatas were contributed by it to them and not borrowed

from that source. Here it is proposed to examine the texts themselves for indications to confirm or dislodge that conclusion.

A preliminary hurdle needs to be cleared. According to Schweitzer (ii., 303), 'in the original score [of the Oratorio] we can distinguish the borrowed movements from the new ones by the fact that the former are carefully and neatly written, while the remainder have been written hastily and are sometimes hardly legible.' The statement, if accurate, is conclusive. In fact it is not. Rust found in the autograph score not two but three categories of script. Nor do their contents support Schweitzer's generalisation. For instance, No. 43 (chorus) is not one of the eleven borrowed movements; yet it is among the five copied by Bach with deliberate care. Again, if Schweitzer's hypothesis is sound, their script should distinguish the arias that in his opinion are borrowed from those that are not. In fact, all but one (No. 8) of them exhibit the same standard of mediocrity in Rust's analysis, whereas seven of them, to support Schweitzer, should be in the same class as the copy-book five. The varying quality of the manuscript, in fact, does not evidence the originality or reverse of the movements, but their character. The elaborate choruses which open each part are written with the most care. The arias (excepting No. 8) come next in neatness of script. The Bible and Arioso recits., Bible choruses, chorals, and Sinfonia give the least evidence of being fair copy. To the elucidation of our problem, therefore, the autograph score of the Oratorio makes no definitive contribution.

Turning to the movements themselves, the table given on p. 983 conveniently specifies the tonal and other differences (if any) which distinguish their sacred and secular versions.

In my first article I indicated two lines of approach towards the determination of the originality or reverse of the movements here specified. Conceivably a third might be adventured, though unprofitably. We might assume that when Bach revived his music for adaptation to another text he submitted it to a process of 'Verbesserung,' as in the *Qui tollis* of the Mass, where he corrected consecutive fifths in its earlier version. But Bach rarely nods. Moreover, even if we detect divergences, as, for instance, in No. 1 of the Oratorio:

ORATORIO

Fl. *tr* Ob. *tr*

EX. I

CANTATA

Fl. *tr* Ob. *tr*

how shall we determine which Bach thought the better? The only process which promises to reveal his mind and intention accurately is

Oratorio

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TABLE OF SACRED AND SECULAR VERSIONS

Oratorio	Movement.	Score.	Cantata.	Score.
No. 1	Chorus	Key D, 3 Tr., Timp., 2 Fl., 2 Ob., Str., Cont. ...	A —	—
4	Aria	A minor, Alto, Ob. d'am. i. col. Vn. i., Cont. ...	B	Ob. d'am. tacet.
8	Aria	D. Bass, Tr., Fl. col. Vn. i., Str., Cont. ...	A	Fl. i. tacet.
15	Aria	E minor, Tenor, Fl., Cont. ...	A	B minor, Alto, Ob.
19	Aria	G, Alto, Fl., Ob. d'am. i., Ob. d'am. ii. col. Vn. ii., 2 Ob. da caccia col. Vn. i., ii., Str., Cont. ...	B	B flat, Sop. Oboes tacet.
24	Chorus	D. As No. 1. ...	A	—
29	Duet	A, Sop., Bass, 2 Ob. d'am., Cont. ...	B	F, Alto, Tenor, 2 Violas.
36	Chorus	F, 2 Cor. da cacc., 2 Ob., Str., Cont. ...	B	—
39	Aria	C, Sop., Ob., Cont. ...	B	A, Alto, Ob. d'am.
41	Aria	D minor, Tenor, 2 Vns., Cont. ...	B	E minor, Ob. i., Vn. i.
47	Aria	F sharp minor, Bass, Ob. d'am., Cont. ...	C	B minor, Sop., 2 Fl., Violini Violetta. Cont. tacet.

A = 'Tönet ihr Pauken.' B = 'Hercules.' C = 'Preise dein Glücke.'

a collation of the alternative texts with the music common to them both. He was so sensitive to words, so responsive to his libretto, that we can be reasonably sure that the stanza which most closely conforms to the music is the one which originally inspired it. Everyone is familiar with the Oratorio text. Very few have ever seen their secular counterpart. Here is the first pair of them:

No. 1

Sing ye! be joyful, this day of salvation!
Tell out the great things God for us hath done!
Banish repining, dispel lamentation,
Lift up your voices and silent be none!
Worship the Highest in excellent chorus,
Lauding His Name Who to heaven doth restore us!

A.—No. 1

Drum-rolls now thunder! Loud trumpets, uplift ye!
Strings, let your music pervade the sweet air!
Sing out, ye poets, spin lays bright and hearty!
'Princess, long live ye!'—such be your fond prayer.
'Princess, long live ye!' All Saxony loves her.
May she be happy and glorious ever!

This is one of Bach's characteristically jubilant triple-measure choruses, as congruous to the Oratorio as to the Cantata text. 'Joyful exuberance,' in Parry's phrase, is the character of both. Spitta (ii., 575) remarks that the opening bars literally interpret the first line of the Cantata stanza; indeed, after vigorous drum-beats, the trumpets and strings take up the theme of exultation. He adds that the music 'scarcely suits' the Oratorio; a superficial verdict. It would be idle to maintain that only the occurrence of their names in his text permitted Bach to introduce drums and trumpets into a movement of this character, and they are as relative to the Oratorio's as to the Cantata's injunction.

Spitta's criticism, therefore, does not assist a verdict as to the priority of the movement in its two forms. Far more indicative is the middle section. In the Oratorio it receives one of Bach's rare dynamic markings (*piano*). The strings alone are employed in it, excepting a short and significant passage for the first trumpet, also marked *piano*. The music interprets the last two lines of the stanza. In the Cantata (which lacks the *piano*) this deliberate contrast between the middle and other sections is meaningless. The voices, which have just

been lustily shouting, 'Princess, long live ye,' to the accompaniment of the full orchestra, merely repeat the words with extinguished fervour. On the other hand, the change of mood which the score so clearly indicates is closely relative to the Oratorio stanza. Its fifth line runs:

Dienet dem Höchsten mit herrlichen Chören.

Implicit in the verb 'dienen' is the idea of lowly service, which the middle section clearly expresses, while the brief but vivid introduction of the trumpet punctuates the 'herrlichen Chören.'

Judged by its relation to the two alternative texts, the score therefore exhibits a closer affinity with the Oratorio than with the Cantata text. Certainly it yields no serious evidence that favours the Cantata:

No. 4

Prepare thyself, Zion, with fond inclination
Thy loved One, adored One, this day to receive!
In fair beauty
Must He on this day perceive thee.
Welcome thy Bridegroom with joy and affection!

B.—No. 9

I'll to thee not listen; I know thy deceiving
False Pleasure enticing, I follow thee not.
Serpents crafty,
Who in my cradle had slain me,
From them with ease I released me and broke them.

In sentiment the two stanzas are distant as the Poles. The Oratorio adjoins Zion to deck herself for her heavenly Bridegroom. In the Cantata, Hercules repels Pleasure's insidious advice to

Taste love's sweet zest! With joy fill thy breast,
And from beauty never hide thee!

Vaunting his resolution, he boasts how he had slain the two serpents which his foe Hera once sent to destroy him, the new-born hero. One stanza is an invitation to receive the coming Christ, the other a scornful rejection of carnal delights. With which of them does the music most naturally associate? Schweitzer (ii., 282) decides summarily in the Cantata's favour. He finds his proof in the middle section of the Aria. In its first eleven bars the *obbligato* instruments are silent, while the 'celli give out *piano* (Bach's own marking) the following theme:

Ex. 2



Schweitzer observes that in Bach's idiom the motive invariably represents the writhing motion of a serpent, and that here it 'has meaning only in relation to the original,' that is, the Cantata. Admitted that the figure, if pictorial, is appropriate to the lines of the Cantata it accompanies. But Bach must not be supposed always to sketch a serpent whenever he draws a series of arpeggios, and even a rapid glance at his scores reveals plenty which cannot possibly bear that interpretation. Moreover, in the present movement this decoration evidently is the complement of, and balances, the tracery with which the *obbligato* decorates the opening section. It will hardly be contended that Bach wrote the whole movement on the word 'serpent.' But if a single word can be supposed to have directed his pen, it is not the 'Schlangen' of the Cantata but the 'eile' ('hasten') of the Oratorio that most naturally suggests itself—'eile mit zärtlichen Trieben' ('hasten with fond inclination'). The four words find their interpretation in the *obbligato*, which, whether in the upper or lower register, becomes the expression of happy, confident, eagerness pushing forward to an agreeable goal. Nothing helpful is forthcoming from the fact that the middle section is not uniform in the two scores; in the Oratorio it is two bars longer. Whichever was the original version, Bach adjusted his declamation to the particular text. Compare the cadences, and notice his characteristic treatment of 'lange' in the Cantata and 'prangen' in the Oratorio.

No. 8

Mighty Lord and King supernal,
Saviour dearest, God eternal,
Thou disdainest earth's vain pomp.
He Whom countless worlds obey,
He Who all things mortal keepeth,
In a lowly manger sleepeth!

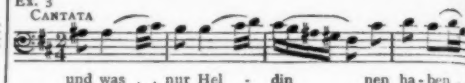
A.—No. 7

Queen and pearl of royal ladies,
Earth resounds with thy loud praises,
Our land lustier than the rest!
Of all virtues thou'rt possessed.
Every grace thy throne sustaineth
To a heroine pertaineth.

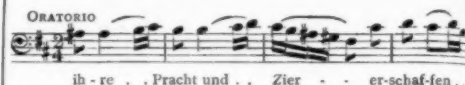
Is it possible to misread the inspiration of this masculine music? Not the lowliness of Bethlehem, but the celestial might of the Lord of heaven is Bach's theme. How proudly it is declaimed! How brilliantly the trumpet echoes through the royal halls! Not even with her proud Habsburg traditions could Maria Josepha have inspired this virile music! 'Herr,' 'König,' 'Pracht,' are stamped on every bar of it. The awkward declamation of the middle section of the Cantata carries the same inference. Compare, for instance:

Ex. 3

CANTATA



ORATORIO



No. 15

Happy shepherds, haste, oh haste ye!
Christ foretold doth yonder wait ye;
Haste to greet Him full of grace!
Seek the glory of His face!
Seize the pleasure, haste to win it,
Quick reviving mind and spirit!

A.—No. 5

Kindly Muses, hear thy mother,
Cease the songs she taught ye utter
On this day of festival!
Let rejoicing all hearts fill!
Put your quills and tablets from ye
And be joyous, blithesome, hearty!

Part II. of the Oratorio, sung on the second day (December 26) of the Festival, is devoted to the shepherds, in accordance with traditional custom. It begins with their pastoral piping, it ends with echoes of it woven into the texture of the concluding choral. Between these two terminals we follow the angel's admonition to the shepherds (in this movement) to visit Bethlehem, their lullaby at the cradle, and the jubilant chorus of the heavenly messengers. From the first bar to the last the shepherds are in Bach's mind. Are they pictured in this aria, or do we rather find its inspiration in the colourless Muses of the Cantata? Certainly nothing in it seems to illustrate the Cantata text. On the other hand, the flute (*obbligato*) has a pastoral character, and its short, interrupted phrases seem to answer the voice, as though the shepherd himself both piped and sang. There is, too, thematic relationship between the aria's opening phrase and that of the preceding Pastoral Symphony:

Ex. 4

SINFONIA

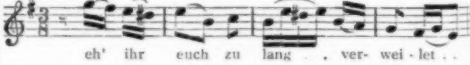
ARIA



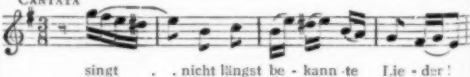
And how naturally the music depicts in Bach's idiom the word 'eilt' ('hasten'), and how superior is the declamation of the Oratorio score in bars 41-44!

Ex. 5

ORATORIO



CANTATA



Here again, even if the considerations advanced in favour of the Oratorio's priority are not convincing, they are more credible than

any that
version.

Slum
After
Lulle
Find
Whil

Slum
Follo
Taste
With
And

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in G, in
higher.
consider
Bach's
tender
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treatment

OR
Ex. 6

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2/4

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Ex. 7
ORATORIO
2/4

CANTATA
2/4

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Hail

This,
Oratorio

any that can be adduced to establish the Cantata version.

No. 19

Slumber, my dear one, and take thy repose;
After, awaken, new joy to us bringing!
Lulled on my breast
Find comfort and rest,
While to Thee my heart is singing!

B.—No. 3

Slumber, my dear one, and take thy repose!
Follow Earth's beck'ning! Let Pleasure seduce thee!
Taste Love's sweet zest,
With joy fill thy breast,
And from beauty never hide thee!

In both Oratorio and Cantata the Aria is a cradle song—in the Oratorio for an alto voice in G, in the Cantata for a soprano a minor third higher. Which is the original version? Serious considerations prefer the Oratorio. The alto in Bach's usage was so generally the voice of tender maternal feeling that we can hardly question his preference here. Compare, too, the treatment of bar 52 in the two versions:

ORATORIO

Ex. 6

Lieb-ster, ge-nies-se der Ruh

CANTATA

Lieb-ster, ge-nies-se der Ruh

In its original form Bach would hardly choose other than a soothing descending cadence. Again, how evidently preferable is the Oratorio's treatment of bars 84-87:

ORATORIO

Ex. 7

Schla-fe, schla-fe
Slum-ber, slum-ber

CANTATA

Fol-ge der Lo-ckung

And lastly, in the middle section, Bach's pictorial idiom is too familiar to permit any doubt that the florid *coloratura* was inspired by the jubilant 'erfreuen' of the Oratorio rather than the colourless 'Schränken' of the Cantata.

No. 24

Lord of the heavens, give ear to our voices,
List to thy Zion, who in Thee rejoices,
Let her poor praises here give Thee delight!
Come we before Thee in loyal adoration;
Ever our welfare is first in Thy sight.

A.—No. 9

Long may the lindens of Saxony flourish!
Long may she warriors invincible nourish!
Sing out, ye Muses, your full-throated song!
Season of gladness, in joyfulness passing,
Grant us for years to come happiness lasting!
Hail to our sovereign! Life happy and long!

This, the opening chorus of Part III. of the Oratorio, is the concluding movement of the

Cantata. The jubilant music—another triple-measure chorus—is as congruous with one as with the other text. Indeed, for the purposes of the present analysis the three choruses the Oratorio shares with the Cantatas are so appropriate in all cases to both sets of words that they are relatively unuseful. Schweitzer (ii., 304) himself concedes that 'the moods and ideas of the [Oratorio] text correspond as exactly to the music as if the latter had been composed expressly to these particular words.' Indeed, no other opinion is tenable.

No. 29

Lord, Thy mercy, Thy sweet pity
Comfort give and make us free!
All Thy wondrous grace and favour,
All the love we mortals savour,
Proofs are of Thy fatherly
Constancy.

B.—No. 11

Hercules: I'm thine alway.
Virtue: Thou'rt mine surely.
Kiss me now!
Hercules: I kiss thee, so.
Both: As two souls in love united,
Each to other troth we've plighted.
True and staunch and tender, too,
Hear my vow!

Schweitzer (ii., 283) entertains no doubt that the movement was conceived in the Cantata form. It 'loses its musical meaning when it becomes the duet "Herr, dein Mitleid," in the Oratorio,' he declares. His reason is that 'both the motives of the aria express joy of the liveliest kind.' Assuredly they do. But are they less relevant to the spiritual rapture of the Oratorio than to what Schweitzer calls 'a sort of nuptial rapture' which pervades the Cantata text? Indeed, the immediately preceding choral gives the specific invitation:

So, joyful let all Christians be
And give God thanks right heartily!

The duet obeys the injunction. The quasi-canonic form of the movement perhaps fulfilled a purpose in Bach's design. As in the music of the false witnesses in the 'St. Matthew' Passion, it suggests agreement in mind and purpose. On the other hand, unless it be daringly contended that the duet form is unnatural in the Oratorio, there is nothing in the Cantata's foolish stanza, with its reiterated 'Kiss me!' 'I kiss thee!' to indicate that it inspired Bach's setting. And in its middle section there are constructional alterations which make the voice parts run less smoothly than in the Oratorio, *e.g.*:

ORATORIO

Ex. 8

wie-der neu, dei-ne Va-ter-treu-wie-der treu'
dei-ne Va-ter-treu' ... wie-der neu.



A reference to the table in the first of these articles reveals the fact that seven of the alleged borrowed movements of the Oratorio are found in its first three Parts; that only four are in the last three; and in the sixth none at all. Assuming, as we may, that a borrowed movement would indicate in Bach lack of opportunity or inclination for original composition, these figures reverse those we should expect. That Bach should begin the Oratorio in a fervour of enthusiasm and cool as he proceeded is conceivable. That he should show a lack of concentration at the outset is not. Nor does the music of the seven movements reviewed in this article weaken the conviction of improbability.

(To be concluded.)

THE MUSICAL PROFESSION AND THE EX-SERVICE MUSICIAN

By EX-ROYAL-ENGINEER (1914-19)

During the twelve years since the Armistice, the writer has waited in the hope that some eminent and influential member of the musical profession would take up this question of the ex-Service musician and his welfare.

He has waited in vain. First of all it was anticipated that some move would be made by the great musical institutions like the R.A.M. and R.C.M. What was needed directly after the war ended was a manifesto issued to the public urging their whole-hearted support of ex-Service musicians, together with the exertion of strong moral pressure upon concert promoters and those who have the making of important appointments, &c. Possibly something of the kind would have happened had the heads of such great institutions undergone military service. 'A fellow-feeling makes us wondrous kind.'

Before proceeding further it will be necessary to give a definition of the term 'ex-Service musician.' The conscript soldier must be ruled out, and the term 'ex-Service man' restricted to those men who joined the colours before conscription was adopted—and especially to those who nobly volunteered before March, 1916, when the first hint of conscription was given by Lord Derby (the Khaki Armlet recruiting scheme).

It is doubtful if we ought to include any musician who, finding himself a member of some Army band or concert party, was enabled to keep up his music in spite of his uniform. Rather should we consider the men whose military duties involved a complete severance from their profession, save for rare opportunities when 'on leave' or 'in rest' behind the lines.

It has to be confessed that to-day—twelve years after the Armistice—in no department of life is the ex-Service man predominant. When the country was at war the soldier and sailor were literally a

force in the land. To-day, in time of peace, their influence is practically nil, a state of affairs that hardly reflects credit upon the nation.

The musical profession certainly is no exception to this rule. Look where one will, one finds the chief positions filled, and the leading parts played by men who were either too old (or were otherwise exempted from service), or else by men who were mere boys during the period of hostilities. The great intervening gap comprises men of middle-age—say from thirty-five to fifty years of age—most of whom are ex-Service men who cheerfully endured danger, hardship, privation, and every inconvenience for their country's sake. Is it fair that these same men should still be called upon to bear hardship and injustice?

Surely it is high time that these burdens were transferred to other shoulders.

There must be something wrong with a patriotism that bursts into flame only when our country is at war. It behoves us to be no less mindful in peace time of our debt of honour and gratitude to those who saved Britain in the hour of peril.

Earl Haig was as a voice crying in the wilderness on behalf of ex-Service men.

The present writer communicated with the British Legion, asking for strong moral pressure to be brought to bear upon the public to show preference for ex-Service musicians. A reply was received to the effect that the Legion was concerned only with the disabled ex-Service man.

This is precisely where so many folk have blundered, and still blunder. We justly honour the brave dead, and we should extend every sympathy and help to the disabled. Still, is that any reason why the *able-bodied* ex-Service man should be forgotten merely because he returned sound in body and limb? Many able-bodied ex-Service musicians have had their careers ruined—their prospects of advancement blighted. Usually they have been superseded by men who saw no military service. No ex-Service man should find himself worse off than he was before the war.

The great banks promoted their ex-Service employees to those positions that they would have been deemed to have reached had war not interrupted their careers.

In the musical profession it is otherwise. To take one example—the appointment of Cathedral organists. Many cathedral organ-lofts have changed hands since the war. A few brief biographical details appeared in the *Musical Times*—but scarcely ever is there mention of military service.

Would it be possible in future to add a man's military record, and if lacking, to announce—'he took no part in the War.' We should then know the men who did not go.

So far as can be ascertained, the only ex-Service men Cathedral organists are those in office at Westminster Abbey, Leicester Cathedral (Dr. Gordon Slater), St. Asaph, and Brecon.

To their lasting credit it must be recorded that in 1919 the Dean and Chapter advertised the vacancy of organist at Exeter Cathedral, and especially invited applications from ex-Service men.

As we all know, Dr. Ernest Bullock was appointed—a man who served as a soldier. When he left Exeter for Westminster Abbey, however, the position was not again offered to ex-Service candidates.

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Incidentally, why are so few Cathedral appointments advertised when they become vacant? Such a policy does not give ex-Service musicians a chance. The following Cathedral appointments have been filled since the end of 1918: St. Paul's, Westminster Abbey, Ely, Oxford, Manchester, Rochester, Chichester, Chester, Peterborough, Hereford, Gloucester, Exeter, Lichfield, Coventry, Truro, Southwell, Norwich, and Bangor—to say nothing of such Collegiate Churches as the Chapel Royal, St. George's, Windsor, New College, Oxford, and King's College, Cambridge! Where does 'patriotism' come in? What are our Deans and Chapters doing for ex-Service musicians? Military service cuts little ice with these august bodies, whereas it ought to have the force of an extra first-rate testimonial.

Things are no better in the concert world, or ex-Service men would not be so conspicuously rare. The names of Horace Stevens, Herbert Heyner, and a few others are the only ones that occur to mind.

Parents are not too particular about their choice of music-teacher. Where experience and qualifications are equal, the ex-Service teacher should be preferred.

Perhaps we shall need the formation of an *ex-Service Music League* for such men. One hesitates to add yet another to the large number of musical organizations, but as the I.S.M. has its various sections (Teachers, Performers, &c.), why not add an *ex-Service man's* section?

It is of little use blaming the public so long as the musical profession itself remains indifferent to the question of the ex-Service man.

The profession is undoubtedly overcrowded at the present time, but if anyone has to be 'elbowed out,' let it not be the ex-Service man.

For too long ex-Service men have been extraordinarily long-suffering and patient, notwithstanding a great deal of provocation to take 'direct action.' No, they have not stirred up strife, though heaven knows they have just cause for complaint, being brushed aside and neglected and forgotten—except when Armistice Day comes round, when they are expected to appear with war medals and ribbons.

The celebration of Armistice Day is a mere sham and hypocrisy if we continue to allow the *living* ex-Service men to suffer—able-bodied or otherwise.

Even to-day, whilst War Memorials can be counted by the thousand, *Thank Offerings* for any of God's acts of mercy in the War are seldom met with. The writer once overheard a party of visitors who were looking round a well-known church in the West of England. Chancing to look at the organ they were astonished to see a brass plate informing them that the instrument had been erected 'as a *Thank Offering* for the many men who returned in safety from the Great War.' As one of the party exclaimed, 'Well, that is the first time I have come across anything put up as a mark of gratitude to the *survivors* of the War.'

Occasional Notes

The ovation to Sir Henry Wood at the close of every Promenade season is both customary and astonishing; this year it struck us as being more astonishing than ever. Certainly it seemed

longer. It lasted round about twenty minutes, and was still going strong when the switching off of the lights applied the closure. Two reflections naturally occur to the spectator of such a scene. First, is there any theatrical show that can draw nightly for eight weeks an average of nearly 2,000 people (a large proportion of them paying two shillings for standing room only), and evoking enthusiasm that, so far from petering out, ends with a Bolero-like crescendo? Is there any actor-manager who, at the end of a run, can count on a demonstration such as that given to Sir Henry Wood? And this astounding display of affectionate approval is called forth, not by musical comedy or vaudeville, but by programmes of orchestral music mainly of the type that the nitwits who write some of the letters to the *Radio Times* call dry and highbrow! How many evenings could Queen's Hall be filled by a programme of song and dance 'hits,' 'theme' songs (absurd label!), 'hot' rhythms, 'harmonising' duets, and all the rest of the various brands of drivel that are boosted and plugged into hectic popularity? That prolonged salutation to Sir Henry and the orchestra, coming as it did at the end of the best-attended 'Prom.' season (at all events, since the war), indicates that the public for orchestral concerts is very far from having been killed by broadcasting. If opera at popular prices could command such a following, the Imperial League of Opera would long since have come into being. Or, rather, it would have been unnecessary, just as an Imperial Orchestral League is unnecessary.

The other point that suggests itself in connection with the 'Proms.' is this: If these packed audiences can be drawn to Queen's Hall in the late summer and autumn, how is it that we see so much 'space to let' at the concerts with very much the same programmes during the winter? One would expect that the Promenades would act as a kind of graduation course for the symphony concerts that follow. But hitherto there are no signs of this being the case. The last 'Prom.' over, the Promenaders—or at all events a very large number of them—proceed to hibernate so far as music is concerned. It would, we think, be interesting and profitable to experiment with a view to discovering the reason for this. Can the deciding factor be the permission to smoke? Probably; for smoking is the rule at almost every other kind of entertainment. There may be something, too, in the physical freedom that results from promenading—even nominally. (On many nights there was room for no more than the minimum of perambulation, and we even heard of women who, fainting, found no space wherein to subside.) If smoking and standing (with a fair chance of being able to move a few steps occasionally) be such magnets, why not try them at other concerts? Or, better still, why not provide seating for a portion of the area (say the front half) and allow standees at the back, with permission to smoke everywhere save in a small hallowed section of the circle? We believe there is something in this. Certainly the seating of a concert hall is far less comfortable than that of any other place of entertainment. Indeed, we have on many occasions suffered so much from cramped legs and nipped elbows that we have felt that permission to stand would be well worth an extra shilling.

In his review in the *Daily Mail* of the 'Prom.' season, Mr. Capell discussed some ways in which the concerts could be improved. He thinks the programmes might well be shortened. So do we. It has to be remembered that the fare to-day is far more substantial than that served up in the early years, or even ten years ago. The large increase of Bach and Brahms alone adds weight; and the contemporary works played often run to considerable length and are almost invariably complex. All round, the Promenade programmes to-day demand far more intensive listening than the programmes of the past; and this being so we agree with Mr. Capell that two hours of symphonic music is enough for all but the greedy. We should like to see the first portion of the concerts end at 9.30 sharp, at the latest; a ten minutes' interval; no encores, even in the second part; and the end at 10.0 to 10.10. We do not believe that this reduction of quantity would reduce the audiences by a single patron; the strain on conductor and orchestra would be lessened by many hours; and even the saving on the electric light bill would be worth considering. Mr. Capell thinks, too, that the outstanding works might well be played several times during the season. This was, in fact, a regular policy until the past few years. We recently had occasion to consult the programmes of the very first seasons, and observed the frequency with which certain obvious successes cropped up. At least one repetition of a new or unfamiliar work should be the rule, and the repetition should take place soon after the first performance. At the second performance the work would be better played and better listened to. The increased amount of choral music has been a good move this season. There can be no better contrast than that provided by the English and Wireless Singers. We should like to see an occasional chamber music item of a short and popular character, for that best of all kinds of music still lags behind in popular favour. This is natural, perhaps; but that is no reason why the educational process should not be speeded up a bit. Why not do a little missionary work at the 'Proms.'? The choice of music would need care at the start. Only the safest of attractions should be tried; but there would be no difficulty about this, for the chamber music repertory is behind that of no other medium in possessing a rich store of things that at once delight all but the Philistine.

Auckland has just held a very successful Music Week, urged on by the slogan 'Give more Thought to Music.' Concerts were given by the Municipal Choir, the Royal Auckland Choir, the Combined Schools Choirs, the Secondary Schools, the Auckland Catholic Schools, the Auckland Choral Society and Bohemian Orchestra, the Academic Club, the Maori Schools (the programme including Maori games, ceremonies, and dances), the Auckland Pianoforte Students' Association, the Chamber Music Society—in short, by every kind of organization, including no fewer than nine bands of all sorts, from brass to Highland pipes. Over thirty churches held special services; organists gave recitals; there were lectures and demonstrations; and, most important of all, the programmes (though necessarily very wide in scope) showed a substantial balance on the side of good quality. All that is needed now is for Auckland to go on Giving

More Thought to Music, and to realise that the chief object of an annual Music Week is to produce such a public attitude towards the art that eventually there will be not one Music Week per year but fifty-two.

We have received the report for 1930 of the Hertfordshire Rural Music School, an organization founded a little more than a year ago with the object of developing musical activity in villages and small towns. The scheme has already proved so successful, and is so full of possibilities, that we think it should be widely known. We hope to discuss it pretty fully next month. Meanwhile, we suggest that readers interested should write to the hon. secretary for a copy of the Report. Address: Library Building, Old Cross, Hertford.

We gladly say a word on behalf of yet another organization founded in support of opera. The Carl Rosa Company has done admirable work for many years, and in order to ensure not only the continuation of this work, but also its extension, the Carl Rosa Society has been formed. Its chief objects are to assist the Company in the production of a number of operas which have hitherto been beyond the resources of a company catering for the public at popular prices; to assist the Company to employ first-class British artists; to help amateur organizations; to provide operatic matinées for children and students; and to found scholarships. Membership, which not only helps to further these excellent projects, but also carries with it certain privileges, costs only 2s. 6d. Musical colleges, schools, societies, &c., may be affiliated for one guinea. The Society has a distinguished list of patrons, and seems to have made an excellent start. Readers may obtain full particulars on application to the Offices of the Society, Steinway Hall, George Street, Hanover Square, W.

In our correspondence columns appears a letter signed by the Executive Committee of the second Anglo-American Music Education Conference. (There is no need to remind readers of the really astonishing success achieved by the first Conference, held at Lausanne, in 1929.) The letter is so exhaustive in its information concerning next year's Conference that it remains only to commend it to the careful study of any who wish to combine the pleasure of a holiday with a number of unique educational and other advantages.

The Norwich Triennial Festival occurs too late for notice in this issue. We shall, of course, include a report in the December number.

In an article on the mechanisation of music, in the *Manchester Evening News*, Sir Landon Ronald revives a story about Beerbohm Tree. Like most good stories it is old, and like a good many, it has been overlooked for so long that it comes up fresh. Sir Landon told the story apropos of the ignorance concerning music that prevailed even amongst cultured people in the days before the gramophone and wireless placed classical music on tap in every home. Sir Landon says that during the rehearsals of a play called 'Beethoven,' which Tree was about to produce at His Majesty's Theatre, Tree said to him: 'Landon, when Beethoven dies in the last Act, as the curtain drops, I want you to play the ninth Symphony.'

New Music

CHURCH MUSIC

Three Choral Hymns—words by Bishop Myles Coverdale, music by R. Vaughan Williams—come from Curwens. They are for baritone (or tenor) solo, chorus (s.c.t.b.), and orchestra, and are issued under one cover at half-a-crown. The Hymns are scored for ordinary full orchestra; several of the wind parts, however, are 'cued' so that they can be omitted. They can also be accompanied by (1) strings and pianoforte, and (2) pianoforte and organ, for which arrangements a special score and parts are necessary. No. 1, Easter Hymn, opens with a brief treatment of 'Alleluia' in smoothly-flowing counterpoint. Altos and basses then sing the first verse to a tune of modal character, the other parts entering with Alleluias at the end of each line, and all uniting in the refrain 'Kyrie Eleison' at the close. The next verse is treated similarly, with the tune—now a fifth higher—sung by sopranos and tenors. The last verse, simply set for unaccompanied voices, is followed by a return to the opening 'Alleluia' section, now, however, in the major. There is a very effective finish which calls for top B's and A's from a few of the sopranos. No. 2, Christmas Hymn, is a gently-flowing *Allegretto tranquillo* in 6-8 time. It opens *pianissimo* with 'Kyrie Eleison,' simply set, and this material is subsequently used in conjunction with the melody and as a refrain, as in the case of 'Alleluia' in No. 1. There is a change of key and mood (*risolto*) in verse 5, followed by a delicate arrangement for s.s.c.c. The last verse is effectively set to a broad, sweeping phrases for s.a.t.b., after which the opening mood is resumed with 'Kyrie Eleison,' and the work closes tranquilly. In No. 3, Whit Sunday Hymn, the first three verses are sung by a solo voice (high baritone or tenor), with interjections of 'Alleluia' (*pp*) from divided sopranos and altos, tenors and basses joining in at the end of each verse. The last verse is set in simple, broad style for s.a.t.b., and the 'Alleluia' refrain quickly works to a triumphant close (*fff*). This hymn is for unaccompanied singing throughout. These fine works will be welcomed by good choirs. They are moderate in length, not excessively difficult, and offer wide scope to sensitive singers. From Curwens comes also an anthem, 'The Lord's Supper' (Ps. 93), by W. Gillies Whittaker. It is a strong, effective little work of moderate difficulty, falling into four brief sections. The stately opening movement (*maestoso*), with a signature of one flat, moves throughout over a sustained A in the pedal. A short *Andante* (*ppp*) is followed by a vigorous *Allegro* in contrapuntal style ('The words have lifted up their voice'), which soon broadens out to a big climax and then subsides to *pianissimo*. The last page—'Holiness becometh Thine House'—is set for soprano solo over sustained harmonies (*pp*) by the chorus. Armstrong Gibbs has made three admirable settings of hymns which should prove useful as anthems within the reach of choirs of limited resources. In each case the tunes are good and the treatment is well varied. 'Thou wilt I love,' words from the Yattendon Hymnal, has the first and last verses in unison; in the second verse the melody is supported by unaccompanied four-part harmony singing to 'Ah.' 'O God of earth and altar,' words by G. K. Chesterton, and 'Judge Eternal,' words

by H. Scott Holland, contain verses for unison singing, unaccompanied faux-bourdon settings, and verses in harmony with free organ accompaniment (Curwens). Lastly from this house is a setting as a unison song of an old Lombardy Pastoral—'Slumber song of the Nativity'—by Harold Clark. The words are simply set to an expressive little melody, which is repeated, with the same accompanying harmonies, for each verse.

Five Gaelic hymns, translated by A. Carmichael, and set to music by I. Boyle, are well worth examining. They are skilfully written, and should sound well. Nos. 1 and 3—'Jesu, Thou Son of Mary' and 'The Light'ner of the Stars'—are for s.s.a.t.t.b. and the writing is mainly contrapuntal. No. 2—'The guardian Angel'—is for alto solo and chorus t.t.b.b. Nos. 4 and 5—'The Soul Leading' (A Death Blessing) and 'Soul Peace' (A Death Blessing)—are for alto solo and chorus s.a.t.b., the latter with some division of parts. The last two call for much delicate *pianissimo* singing. All are for unaccompanied voices, and need a good choir. They are issued separately by Chesters, who send also two excellent examples of the old Polyphonic School, edited by H. B. Collins. Jacob Handl's motet for eight voices—'Adoramus te Jesu Christe'—is for Passiontide and Holy Cross Day. 'O quam gloriosum,' by Luca Marenzio, is for s.a.t.b., and is suitable for All Saints' Day and for general use.

Mrs. Alexander's version of the Celtic hymn 'St. Patrick's Breastplate' has been set to music for choir and congregation by Florence Carey. The composer has provided a good strong tune of modal character, well suited for unison singing. Effective contrast is obtained by the harmonized versions, with a change of key, for choir alone, and by the use of two other themes, both suitably simple and direct. The setting—easy, devotional, and dignified—should sound impressive (Novellos). No. 1161 of Novello's Parish Choir Book is a tuneful setting by William Ratcliffe of the hymn 'May the Grace of Christ our Saviour,' suitable for use as a wedding hymn, to be sung after the Benediction.

Messrs. Novello have also published two admirable hymn-tunes by Basil Harwood. 'Fairford' is set to Ann Gilbert's hymn, 'Great God, and wilt Thou condescend.' 'Confitebor Tibi' is for T. A. Stowell's children's hymn, 'In God's Holy dwelling.' Both tunes contain touches of freshness and have a real lift in them, and as they are in ordinary metres they should be welcome for use with a variety of hymns. The tunes appear in 'Hymns and Tunes for Sunday School Anniversaries,' and are also to be had in leaflet form, price 1½d. each.

Choirs should note that William H. Harris's anthem, 'The Heavens declare the Glory of God,' recently reviewed in these columns, is now issued in two parts (Oxford University Press). The first part of this fine work appears under the title 'Psalm 19' (verses 1-9). It is a strong, scholarly piece of writing, culminating in some massive work for double-choir. The second part, 'Eternal Ruler,' words by J. W. Chadwick, is founded on Gibbons's Song 1. The opening verse is for men's voices in three-part harmony, mostly unaccompanied. The rest is for double-choir with the tune, in octaves, sung by Cantoris. This makes an effective short anthem which is by no means difficult, though, of course, it needs a big choir.

G.G.

PIANOFORTE

Admirers of Béla Bartók who have found his recent works difficult will welcome a new set of 'Three Rondos,' based upon folk tunes. These pieces, although they are recent and only just issued, look back to the early pianoforte works like 'Christmas Melodies' and the 'Zehn leichte Klavierstücke,' which first made Bartók known in England. They have all the freshness and vivacity of those early pieces. They are stimulating in every way—in their pianoforte writing, in their harmonic outlook, and in their treatment of the form. When Bartók is in this mood his music has just the qualities of bracing air; it has a mental vigour and a vivacity of sound that are irresistible; and these three rondos are most refreshing music. They can be cordially commended both to admirers of Bartók and also to those who have not yet come to like his music.

Another interesting publication is Zoltan Kodály's 'Dances of Marosszek.' This is a suite of movements so closely joined as to form a continuous work, and adapted either for concert performance or for a ballet. He is working on material similar to Bartók's, and it is interesting to compare their results. Kodály's suite suffers in that this pianoforte version is only an arrangement from the orchestral, in which the music would be much more vivid. Even so, one can form a good idea of the work, and much of the music is extremely effective even as it stands in the pianoforte version. It is to be hoped that it will soon receive a performance in England, if it has not already done so. The work has abounding vivacity as well as a great deal of beauty.

Very different in style are Inghelbrecht's 'Trois Poèmes Dansés.' They take their inspiration from different sources, and the result, it must be confessed, has not the same spontaneity. There is more than a touch of weariness in this elaborate music, even when it is at its most vivacious; and that is never true of Bartók or Kodály. They have the essential vigour of mind and outlook that Inghelbrecht lacks. At the same time there is a good deal of beauty in these dances, of a rather cloying kind. They are entitled 'Rêve,' 'La danse pour les oiseaux,' and 'L'Album aux portraits.' The last is specially attractive, and has real suggestiveness. It is the easiest of the three to follow, and its appeal is immediate; perhaps on better acquaintance 'Rêve' will prove to have more in it.

All the above-mentioned publications are issued in the Universal Edition.

The Oxford University Press sends Arthur Shepherd's second Sonata, a work of considerable difficulty both to player and to listener. It has some striking moments, and there is character in its themes. Up to the present I find the last movement rather a disappointment; the first movement, as one gets to know it better, proves to have a good deal of power and depth in it. The same is true of the *Moderato cantabile*. At times the style is curiously unpianistic, and suggests that the music was originally conceived in some other medium. Yet there is much that is striking in the pianoforte writing, and it is an interesting work.

Two well-written pieces in a very different style are Frederic Lord's 'A Waterfall at Midnight' and

'An April Shower' (Chesters). The composer has a real command of the instrument, and makes picturesque use of it. Jean Leroy Détain's 'Quatre Valses Modernes' are anything but modern. They are fluently written pianoforte music, reminiscent of Chopin at some times, and at others of even more commonplace composers. How essentially un-modern they are one can see by comparing them with a man whose mind is really modern, like Bartók's, and whose outlook is fresh. The outlook of these pieces, in spite of their title, is backward. At the same time they have a certain effectiveness and occasional touches of individuality. Chesters, who publish them, issue also Anthony Chaplin's 'Three Preludes.' These short tone-poems show sensitiveness to sound-effects, but no real command of colour or form. It is, to be plain, difficult not to be irritated with the pieces, because they are so pretentiously set out. They are very short—that is certainly no crime; but each one is provided with a quotation from Shelley or Blake, two of them very long. They are peppered with directions—'dreamily,' 'wandering slowly,' 'stringent' but floating and broad.' We are also informed at the end of each little piece, as if they were symphonies, 'Composed in Germany, 1927,' 'composed in the Tyrol, 1929'; 'composed in Madeira, 1929.' Mr. Chaplin is lucky to have travelled so much . . .

T. A.

SONGS

Most important among this month's issues are Julius Harrison's 'Four Cavalier Tunes' (Winthrop Rogers), which were produced by Mr. Heddle Nash at the Hereford Festival in September. To the three well-known Browning poems is added a genuine cavalier poem by William Strode, which with its graceful artificiality, makes Browning seem a little over-boisterous. And the composer, as a whole, seems more at home with the Strode poem 'A Cavalier to his Lady,' than with the others. 'Marching along,' with its irritating and far-fetched rhymes, Charles- carles- parles, is vigorously set, and the rhythm of this song should give it real effect. 'Boot, saddle, to horse,' in spite of a good deal of effort, does not give a real impression of power, perhaps because it is so restless in manner. As a whole the songs undoubtedly suffer because the pianoforte version is too orchestral; details that would fall into place in the orchestration make the pianoforte writing somewhat over-elaborate. If this defect can be remedied by skilful performance the songs should sound well. They offer fine scope to a singer with the necessary dramatic insight. Other publications by Winthrop Rogers are Oscar Rasbach's setting of Masfield's 'A wanderer's song,' and W. Morse Rummel's 'Ecstasy.' The first is a conventionally hearty sea-song; the second is a brilliant pianoforte solo with a somewhat casual voice part fitted to it. It is unusual in songs of modern writers to find the words so badly accented as are these on p. 4. Perhaps if the song is carried through with sufficient brilliance and dash, these details will cease to be noticeable: but the effect will still be rather commonplace.

Joseph Williams sends in one cover two songs by Colin Macleod Campbell, which attract at once by their gracefulness and careful workmanship

there is, perhaps, a tendency to over-elaborate treatment of the accompaniment. A good many notes might have been left out, and the effect would have been better. Even so, the songs have point and charm; and it is because of their obvious musicianship that one regrets the rather commonplace harmonic effects that are once or twice employed.

Two Shelley poems, 'As the moon's soft splendour' and 'When passion's trance,' are set by Leonard Pascoe-Williams and published by Edwin Ashdown. The composer has obviously felt the poems vividly and sincerely, but has not been able to express himself musically. By making his accompaniments over-subtle he has sometimes made them illogical, and his writing is amateurish. At the same time there is something behind the rather inarticulate music: and this composer might write a really good song if he could only express adequately what he obviously sees in the poems he sets.

T. A.

VIOLIN AND PIANOFORTE

Sir Granville Bantock's 'Pagan Poem' (Joseph Williams) for violin (or flute) and pianoforte is very characteristic of a composer who has thoroughly mastered every nicety of style. It follows that it must have a special appeal for all who appreciate his individual gifts—the geniality of his melodies, the distinction of his harmonization.

H. Waldo Warner's 'Serenade' for violin and pianoforte (Paxtons) is equally attractive, if less distinguished. Eminently suited to the instrument, the solo part exploits without labour the resources of the violin, graceful *coups d'archet* and the effectiveness of easy thirds and sixths, in a melody of a slightly sentimental turn. If nothing very striking or unexpected happens, it is also impossible to discover anything which is patently obvious.

Good of its kind is Cyril C. Dalmaine's 'Wicklow Fair' (Forsyth Brothers)—an Irish dance for violin and pianoforte which contains the germ of still better work. It might have been worth while to be more daring, and to aim higher. On the other hand, the composer, it must be admitted, knows his own mind best, and having written

Sec.



for the pianoforte he can justly claim to have gone higher (in another sense) than any other pianoforte writer of this or any other time.

The 'Preludio, aria e Tarantella' by Mario Pilati (A. and G. Carisch, Milan) is an attempt to do for old Neapolitan canzonettes what Sarasate did for Spanish dance tunes and Kreisler for Viennese waltzes. The attempt is only partially successful. It is possible that the composer was guided in his choice of themes by sentimental attachment rather than by a profound conviction of their musical value. At any rate, the changes he has effected in the original harmonies and the lavish use of effects of intensity cannot hide the essential weakness of melodies essentially undistinguished when not grossly sentimental.

Bach's Chorale 'Jesu, Joy of Man's Desiring,' is one of those flashes of genius which reveal in a moment what we all recognise to be 'truth'—the truth sought by thinkers and artists alike. Here is art, religion, and philosophy—every component of the Hegelian triad dominating the 'Philosophy of the Spirit.' Discovered in our own day, and popularised in various keyboard arrangements, it was of course unthinkable that this gem should remain for all time the exclusive privilege of organists and pianists. An arrangement for string players was bound to come, even though the texture of the music implied the solution of one or two unusual problems. Fortunately for us, this task has been assigned to Harvey Grace, one of the most distinguished of our Bach scholars. His arrangement for violin (or 'cello) and pianoforte (or organ) (Oxford University Press), is all that could be wished as regards accuracy, ingenuity, and discretion.

F. B.

UNISON SONGS

Boughton's 'Morning Song' is a fresh little *allegretto*, compass D to F sharp, with Elizabethan words. It is easy, requiring only neat curves and clean time-divisions, notably that of the dotted quaver-semiquaver. George Rathbone's 'The Lost Shoe' rushes in even quavers almost all the way, and these must be made rhythmical, not jogg-trotty. The compass is only an octave, and the *tessitura* lies on the low side. Its words, of the nursery-rhyme type, suit quite small children (Novellos).

PART-SONGS FOR CHILDREN'S AND FEMALE VOICES

G. Rathbone has two pieces for s.s. One is a freely-moving *andante* song in two parts, 'The Apple Orchard,' telling of the orchard's beauties through the different seasons. The changes of pace and the suggestion of the words ask for thoughtful, well-coloured singing. The other, 'Sunshine in the Dell,' is a canon, *allegro moderato*, in bold style, an easy rhythm of crotchets and quavers moving brightly up to the high F several times. Godfrey Sampson's 'Daybreak' (Longfellow's 'A wind came up out of the sea') is a swinging nine-eight at a good pace, wanting good cabinet-work in the phrasing, and allowing the use of ample dynamic variety. It should be liked by singers with a little experience in refinements, and would make a good piece for a grown-up s.s. class. It is also issued as a unison song (Novellos).

A. M. Goodhart has set for s.s.a. a 'Song of the Sirens,' by Hugh Macnaghten. This Greek picture with its philosophical background suits older singers. It needs grace, and a certain stir in the mind and voice, as well as a good top A flat from the sopranos. A flat is the bottom note. The words must be made very clear, or the poem will remain a trifle obscure. It is short, and well designed (Curvens).

Kenneth Finlay has arranged the Scots country dance tune, 'The Flowers of Edinburgh,' for s.s.a. The lowest part (down to G) needs the sense of the well-drawn bow, which rich-toned singers will rightly imagine. The highest part is divided for a few chords here and there. The flowing music ends *ppp*. An excellent piece for employing the velvety graces of choralism (Patersons).

The National Council of Music for Wales issues a number of classics and a few modern pieces in Welsh, under the general title of 'Caneuon Corawl o'r Hen Feistri,' edited by Dr. Whittaker. These are, I presume, already done in English, and their provision in this other language will doubtless be appreciated. It is clear that a good deal of native Welsh music is not up to the standard of the best that is being done outside Wales, and there should be room there for music other than the many admirable folk-songs that are rightly cultivated, and the generally rather weak native products of the day. These pieces are all for two voices, s.s. or s.m.-s. The words are in Welsh only. I give the titles: Handel's 'Teg ei gwedd' ('Questo é il cielo,' from 'Alcina'), which is a soft three-four *largo*, and his 'Y tylwyth teg,' a gavotte from 'Atalanta'; Schubert's 'Y Gwanwyn afiad,' a duet from the unfinished opera of 1816, 'Die Bürgschaft.' This has some pleasant changes of time and mood, and could be sung effectively by two sympathetic singers; 'Seinied pibau ac utgyrn,' from Purcell's 'Fairy Queen'—a title which most readers can translate, even if they know no more Welsh than I do. This *maestoso* piece of joyous pibcorning has short runs, in Purcell's favourite dotted quaver-semiquaver rhythm, often used for uplifting strains. There is also his 'Ni ysbyrdion awyr duw,' a gavotte from 'The Indian Queen.' Here the speed indication is in Welsh, not, as in the other pieces, in Italian. Gluck's 'Golwgfeydd o Orpheus' even I can translate, for once: it is the chorus 'His magic melody'—where 'Hell's stern guardians,' moved by Orpheus's plea, grant him access to Euridice. This is a fine, simple chorus. Of modern music (not ultra-modern, of course), there is V. Hely-Hutchinson's 'Pum cân Diniweidrwydd,' to words by Blake, *allegretto con moto*. This is marked for s.m.-s., the lower part's bottom note being B. There are, for a few bars at the end, four parts. Harry Brook's 'Mor felys i'r bugail ei fyd,' also to Blake's words, is a *moderato* three-four, marked *semplice*, easy and expressive (Oxford University Press).

MALE-VOICE

Armstrong Gibbs is always welcome. He sets Mascfield's 'An Old Song Re-sung' in lively *marcato* style, giving the unaccompanied T.T.B.B. chorus many of the things to do that it likes best, and making a telling *ppp* ending, after the lusty *ff* of the climax. Also for T.T.B.B. is Arnold Williams's 'St. Mary's Bells,' a setting of those Mascfield words already well known in the song which John Ireland has made—'It's pleasant in Holy Mary.' There is much 'ding-donging,' in which the lovers of old-style choralism can set back the ears and put the larynx into top gear. The tune itself is tame enough; 'tis the trimmings that will do the trick—but only with those who love the lush meadows of onomatopœia. Ernest Bryson sets an odd and, to me, scarcely amusing verse from Samuel Hoffenstein's 'Poems in Praise of Practically Nothing.' The title is 'Simple as a Daisy.' Sung with artful artlessness, however, it might have its parodistic value, and come off with an effect of elegant impudence—a quality with which the composer wishes it to be sung. This also is T.T.B.B. (Curwens).

MIXED VOICES

Sir Richard Terry, steeped in the ancient, hearty carol lore, sets for S.A.T.B. some words from the Selden MS. of about 1450, bidding 'Good Da Sir Christmas.' The unison refrain and harmonized verses make up an easy, happy piece that would go well on outdoor carolling rounds. For variety there is a final verse which may, if desired, be taken by a quartet or semi-chorus. Alan Bush, who figured interestingly in a recent Promenade concert programme, sets 'The Road,' by Violet Frieslander, for S.A.T.B. This, to be sung 'slowly and with sustained intensity,' makes quite an impressive, if rather angular harmony, that fits the poem's philosophy, though I could wish for a warmer ending (Curwens).

W. R. A.

In last month's review of new organ music reference was made to a book of sight-tests, &c., but the title and publisher's name were omitted. 'The Royal College of Music Organ Tests, set for A.R.C.M. Diploma (organ), and Annual Examinations,' (Oxford University Press).

Error: On p. 904 of our October number reference was made to a new song by Alec Rowley. The title was given as: 'My mother hath a garden For 'mother' read 'Master.'

We are obliged to hold over a review of some important new organ works by Vaughan-Williams, Karg-Elert, &c.

The Musician's Bookshelf

'Moussorgsky.' By various authors. Vol. I. 'Boris Godunov.'

[Moscow: State Publishing Department.]

There is in this book so great a wealth of new information and of food for thought that it would be impossible to do justice to it in a notice of reasonable dimension. It contains contributions by seven writers, among whom Igor Glebov and Victor Belaiev deserve pride of place. By way of introduction, P. S. Kogan outlines Moussorgsky's attitude towards his art and society. V. Yakovlev deals with the history of 'Boris Godunov' on the stage, and provides full statistics of performances at 'St. Petersburg—Petrograd—Leningrad' and at the Moscow Grand Theatre up to the present time, including the takings for each performance. A. A. Khokhlovkina gives us the results of a patient and far-reaching investigation of the earliest Russian criticisms of 'Boris Godunov' (which shows that not one critic had an inkling of the work's greatness); and the present writer contributes an essay on the Russian criticisms of Moussorgsky up to 1928—the date of the publication of the full genuine text of 'Boris Godunov.'

Paul Lamm, whose labours rendered this publication possible, tells the story of his work of Moussorgsky's manuscripts, and devotes instructive paragraphs to a comparison of the editions available before 1928. Comparing Rimsky-Korsakov's final revision of 1906 with the 1874 edition—the only one published during Moussorgsky's lifetime—he points out that of the 4,245 bars

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his 1874 edition, 3,580 were altered by Rimsky-Korsakov, and eighty-two suppressed; and a hundred and thirty-eight of Rimsky-Korsakov's own composition were added.

The fact that the 1874 edition did not contain the whole of what Moussorgsky had written was taken from common knowledge; but the problem of reconstructing that whole was no easy one. Lamm collated all available manuscripts (some of them were fragments) with the autograph full score used in 1874, and since then preserved in the theatre's archives; and also with the libretto (both in manuscript and in an incorrect edition published in 1902, whose very inaccuracies proved informative); and then proceeded to reduce the results of this collation to order. Some of the manuscripts consisted of torn-off or cut-off pages. Often scissor marks or page numbers helped to find their right place. Variants, rough drafts, copies made in view of private performances of excerpts, were not overlooked. An added difficulty was that Moussorgsky had written not one version of 'Boris Godunov,' but two (1868 and 1872), and certain scenes being common to both) had transferred the manuscripts from the one to the other, with the requisite alterations. Of course, the two versions had to be reconstituted separately. This difficult task was eventually achieved, with one exception: a few bars belonging to the initial version of the scene at the Inn, where they formed the transition between the prelude and the Hostess's words, 'What refreshment will you take?' with which this scene began in this version (vocal score, Oxford University Press edition, p. 87) remain lost to this day.

The reconstitution, Lamm adds, would not have been possible but for the logic, clarity, and firmness of Moussorgsky's planning. All the changes and suppressions carried out after 1872 (the date of the completion of the final version) were due to alien causes—advice from friends and enemies, fear of the State censorship, behests of the all-powerful chiefs of the various departments of the State Opera. As for the variants, they are not deflections from an originally hard-and-fast plan, but show the gradual maturing of well-thought-out and elastic conceptions.

Of Victor Belaiev's two essays, one is a comparison between the above-mentioned two versions (this has been published in English by the Oxford University Press in 1928); and the other, even more interesting, deals with the structure and texture, tonal and thematic, of 'Boris Godunov.' This, as well as Igor Glebov's admirable essay on the scoring of 'Boris Godunov,' is likely to set a standard for all that will be written later on the same topics. Glebov's other essay is devoted to Moussorgsky's dramaturgy. Its leading idea is that there is a great similarity between Moussorgsky's procedure and Monteverdi's. M.-D. C.

'Claude Debussy.' By Maurice Boucher.

[Paris: Rieder.]

This book is carried out on a thoroughly original plan. It contains very little about Debussy's biography, and hardly a word about the technical idiosyncrasies of his music. The writer has concentrated upon limning and placing Debussy as an artist, and has achieved his purpose remarkably well.

With regard to any artist, he tells us, the first thing ought to be to define three distinct terms: 'le pays,' 'le paysage,' 'la présence.' These three terms set as many pretty little problems for translators; but rather than make a choice between possible English equivalents, I shall give, in brief, Boucher's own definitions of them.

'Le pays,' in the case of Debussy, consists of certain melodic and harmonic idiosyncrasies and of a certain way of manipulating the orchestra; it is, in short, his musical vocabulary, accidence, and syntax.

'Le paysage' is the outcome of his attitude and outlook. Its atmosphere softens and reconciles the contrasts in it. Some people may consider it vague and fluid, others will find in it a wealth of subtle and accurate details. It is 'anti-romantique par excellence.' With reference to this point, Boucher quotes André Gide's definition of romanticism (which is the only quite satisfactory one I have come across):

'Classicism is the art of expressing the most while uttering the least. It is an art of restraint and reserve. Every one of our classics is more moved that he shows on the surface. The romantic artist, on account of his ostentatious prodigality of expression, always tends to appear more moved than he really is. He stops short of his utterance, whereas the classic artist is to be sought *beyond* his utterance.'

The characteristics of Debussy's 'paysage' originate in his deliberate elimination of the intellectual factor, and especially of abstract ideas. It appears, in a way, anarchical, but is, in fact, governed by his wisdom and refined taste. One of its idiosyncrasies is an appearance of humour. But the truth is that by adopting a humorous tone artists are able to achieve earnestness and depth while steering clear of gloom and stiffness. What appears humorous in Debussy's music is, as often as not, only a way of 'eliminating from his thought and style all the antiquated phantoms that hide from us the eternal newness of things.'

The term 'la présence' was selected in order to express 'the contrary of emptiness,' the fact of our feeling 'there is something here,' and being sorry for those who can find nothing. 'La présence' is a harmonious correspondence between 'le paysage' and ourselves.

This correspondence depends, in a measure, upon conditions of time and surroundings. At the moment when Debussy appeared in France, two distinct and, indeed, incompatible, tendencies were asserting themselves. The music of Wagner, Franck, d'Indy, insisted upon taking hold of the whole mind and soul of listeners. But other composers (Bizet, Chabrier, Gounod, Bruneau, Lals, Saint-Saëns, Massenet) treated music more like a recreation, and did not make the same exacting call upon listeners. Debussy stands midway between these two opposite poles. He succeeded in striking a balance between mystery and clarity, instinct and reason, appetite for happiness and discipline of mind. But this also means that he never rose to sublime heights of extremes such as those reached by Bach or Beethoven. The only listeners who will feel his 'presence' to the full are those who are tormented neither by a yearning to probe the mysterious nor by an impassioned love of life. And, in consequence, it may safely

be foretold that his music will pass through alternating periods of favour and oblivion far more marked than is the case with that of most composers of genius.

M.-D. C.

'Youth's Own Book of Great Composers—Haydn; Mozart.' By Gertrude Azulay and Thomas Tapper.

[Boosey, 2 Books, 6d. each.]

Here are two further numbers of a series whose previous issues have already been reviewed in these columns.

The Mozart and Haydn lives follow the same attractive plan as the rest, the pictures (particularly charming in both cases) being printed on a separate sheet and numbered to correspond with blank spaces left in the text for them, while a whole page at the end of the book is reserved for the pupil's own story of the composer's life, to be written after a perusal of the printed life.

These books are for the child, and it is a compliment to say they use the child's vocabulary and style. Adults might take exception to the colloquialism with which familiar incidents are told, but young readers will certainly approve the direct conciseness of passages like this:

A little fiddle was given to him [Mozart] on his fourth birthday, and one day it was found that he had taught himself to play on it. It happened this way: Some new trios were being read by Leopold Mozart, Schactner, and the composer, Wenzle.

'Let me play too,' Wolferl pleaded.

'Don't be silly, you can't play the violin,' said his father.

The tears streamed down Wolferl's face.

'Well, well,' said Papa Mozart, 'stand behind Uncle Schactner and scrape the strings very softly so that no one hears.'

In a few minutes Schactner, who was playing second fiddle, found that Wolfgang was playing the same part with the greatest ease. The man put his violin down and let the child finish the movement.

If you are going to tell a child anything about Form too, you could not start better than this:

Have you ever thought when you listen to music, that not only has it melody (tunes) and harmony (chords), but shape or design as well? Just as an architect plans a building, so a composer plans his compositions . . .

though the dangers of over-simplification are shown in the succeeding sentences:

Haydn began to plan new ways of writing music that no one had thought of before. It was he who invented the Sonata. The Sonatas of Mozart and Beethoven are richer and grander, but they copied Haydn's design and did nothing new.

This is so condensed as to be hardly accurate!

An excellent feature of the series is the way in which the authors always include some mention of the notable men of the composer's day, and these latest numbers are no exception. In addition, there are details of the London life of both musicians which will give a new interest to places and streets in the great city.

Thus, the London child, passing Lisson Grove, will recall that this was the country lane where Haydn used to wander, when living in London, while visitors to the British Museum will picture little eight-year-old Wolfgang Mozart mounting the steps of the newly-opened building to present to it his specially composed anthem, 'God is our Refuge and Strength.'

E. M. G. R.

BOOKS RECEIVED

[Mention in this list neither implies nor precludes review in a future issue.]

'N. A. Rimsky-Korsakov Opernschaffen nebst Skizze über Leben und Wirken.' By N. van Gilse van der Pals. Pp. 692. Paris: W. Bessie.

'You can sing.' By Clara Novello-Davies. Pp. 238. Selwyn & Blount, 6s.

'Bach.' By Rutland Boughton. Pp. 303. Kegan Paul, 7s. 6d.

'Historical Facts for the Arabian Musical Influence.' By H. G. Farmer. Pp. 376. William Reeves, 12s. 6d.

'Musical Law in the Spiritual World.' By J. E. Roscoe. Pp. 36. Bacup: Bacup Times, Ltd., 1s.

'Light on the Voice Beautiful.' By Ernest G. White. Pp. 210. James Clarke, 6s.

'Melody and the Lyric.' From Chaucer to the Cavaliers. By John Murray Gibbon. Pp. 204. Dent, 12s. 6d.

'The Radio Times Dictionary of Musical Terms.' Pp. 64. Oxford University Press, 1s.

'First Lessons in Musical Appreciation.' By T. R. Mayne. Pp. 150. Dent, 2s. 6d.

'Biography for Beginners.' Words by E. C. Bentley. Pictures by G. K. Chesterton. T. Werner Laurie, 3s.

'Stories from the Operas.' By Gladys Davidson. Pp. 1048. T. Werner Laurie, 8s. 6d.

'Grund-Übungen für Klavier.' Von Walther Howard. Pp. 61. Berlin: Verlag für Kultur und Kunst.

'The Cure of Stammering, Stuttering, and other Functional Speech Disorders.' By J. Louis Orton, with a special contribution by Lord Baden Powell. Pp. 92. Thorsons, 2s. 6d.

'Violin Technique.' By Sydney Robjohns. Pp. 107. Oxford University Press, 5s.

Wireless Notes

By 'AURIBUS'

The Wireless critic of the *Observer* has for some time been urging the B.B.C. to prepare the way for important musical works by giving explanatory talks immediately before their performance. At length the B.B.C. has been roused to make a reply, in the editorial column of the *Radio Times*. The reply might have been that it is difficult enough already to get everything that is wanted into the programmes, that good music has its fair share of time already, that any further encroachment would be resented by the non-musical majority, that annotators of the right kind are hard to find—in fact there are plenty of good excuses; but instead of using them the B.B.C. writer fell back upon amiable generalities to which it is difficult to attach any meaning:

'The enjoyment of music is, or surely should be, an end in itself: an entertainment, first and foremost. To anticipate the listener's enjoyment by inflicting upon him someone else's ideas as to what the music means, how it is built, and so on, is only to confuse his sense of values when he comes, immediately afterwards, to listen to it himself.'

It all reads very prettily, and no doubt it impressed the journal's non-musical readers. They,

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of course, would not realise what a poor ha'porth of argument it contains for such an intolerable deal of words. Who has denied that music is an end in itself, an entertainment, &c. ? Not the *Observer* critic, who desires to further the end and improve the entertainment. The words 'someone else's ideas' are no more than a controversial shift; what about giving the public everybody else's ideas, universal ideas, the inherent facts in a piece of music, and, in the case of a work with literary connections, what about giving the composer's ideas ? This is a true description of the proposal under discussion; but if the B.B.C. writer had frankly used such terms as these he would have had to give up his objections. Dr. Dyson will be pleased to know (I think the *Observer* made this point) that his talks about works by Brahms, Elgar, and others were merely someone else's ideas inflicted on the public. Mr. Boulton, too, will be greatly encouraged to learn what was really thought at headquarters about his talk on Elgar's second Symphony. But there is this to be added: the B.B.C. writer makes a reference to the performance coming immediately after the talk. This was not the case with Mr. Boulton's talk on the Symphony or with Dr. Dyson's on, say, the Elgar Variations, these works not being performed until some time afterwards. These particular talks, it appears, escape censure because listeners had time to forget all that Mr. Boulton and Dr. Dyson had said, and were able to hear the music without having their sense of values confused. This may not be exactly what the B.B.C. intended to convey; but the B.B.C. has certainly expressed the view, by practice and principle, that if a talk and a performance are brought close together the result is bad, but if they are separated by a fortnight or more, all is well.

Talking about confusion, the finest device for setting it up in the listener's mind is to be found in the programme books sold at orchestral concerts in England, including those of the B.B.C. Avoiding the temptation to write several columns about these modern eccentricities I quote a single instance from a recent Promenade programme:

'The second violins and violas sing the new melody, accompanied by the bassoons and lower strings. The four-bar theme is re-stated, and at the ninth bar it is combined with a graceful counter-subject assigned to the first violin. The *Andante* occupies the orchestra for eighteen bars, after which the *Adagio* returns, and the first violin plays an embellished version of its chief theme, while the second violins and basses accompany *pizzicato*. After each strain of the theme the bassoons and clarinets have their echo-phrases as before. The *Andante* is now recalled, in the key of G, the air being allotted to flutes, oboes, and bassoons, with the counter-subject well in evidence.'

And so it goes on, without a single remark that serves any purpose whatever, for the listener needs to spot every one of these facts for himself in order to keep track of the remarks, while everybody who is unable to spot the facts for himself loses his place. The state of mind of those who conspire to produce this kind of thing is one of the common mysteries of the concert world. The point is that the B.B.C. gives these useless explanations to its smaller audience while rejecting the

useful alternative that is offered by the microphone for its larger audience—on the ground, if you please, that the latter is confusing. I would like to meet the author of this idea and ask him which would confuse him the less, to have a tune described to him in words, or to have it played to him on a pianoforte. His reply would sum up the situation. It has always been difficult for a writer on music to make detailed comment upon a composer's ideas, because he has no means of conveying these ideas to the ears of his readers. But now we have a heaven-sent method of getting over the difficulty—a microphone and an instrument. It lies in the power of one body to use it, and that body turns it down. No doubt it has good reasons for doing so, but it should state them frankly, and not pretend that the proposition is being rejected because it is a bad one.

Some excellent things have turned up lately in the programmes of the Wireless Military Band. This is one of the features which might easily have dropped into a commonplace routine, but the B.B.C. has made a thorough-going enterprise of it, with an expert transcriber, Mr. Gerrard Williams, apparently retained to keep the repertory growing. I refer here, however, to two works that appeared with the name of R. J. F. Howgill as transcriber—six of Moussorgsky's Pictures from an Exhibition, on October 10, and Respighi's 'Ancient Airs and Dances,' on October 14. I heard only the Moussorgsky, which was a thoroughly enjoyable item. Mr. Howgill's scoring was always effective as a piece of craftsmanship, and it made the music sound as if it had been intended for the instruments and tone-colours that were being used. If Mr. Gerrard Williams fails sometimes to secure this effect it is probably because he is at work on the standard concert repertory, and transcribes a work because it is popular rather than because it is suitable. Mr. Howgill appears to have more freedom to make a musician's choice, and we look for further fruits of it.

One of the microphone's failures was the choral singing from Liverpool, on October 7. The five operatic choruses by Handel are crisp and taut music on paper, but in this performance the choral sounds floated in from the neighbourhood with a rhythmic vagueness that took away all the effect. One cannot accuse the Liverpool Philharmonic Chorus of singing in this fashion; so it may be that Liverpool has its Albert Hall.

Gramophone Notes

By 'Discus'

H.M.V.

The very large output of the last six weeks is mainly of familiar things. The orchestral side consists of a bunch of winners that do not call for many words. I pick the following as outstanding numbers: Glinka's Overture to 'Russlan and Ludmilla' and Wagner's 'Traume': Chicago Symphony Orchestra, conducted by Stock (D1808); Glinka's 'Kamarinskaya': London Symphony Orchestra, conducted by Coates (D1856); Brahms's Academic Festival Overture and a Mozart Minuet: Berlin State Opera Orchestra, conducted by Klemperer (D1853-54); and Glazounov's 'Scènes de

Ballet,' played by the New Symphony Orchestra, under Eugène Goossens. The recording of this last-named is above the average, the power being usually obtained without loss of quality. There are eight movements—Preamble, Scherzino, Marionnettes, Dance Orientale (C1752), Mazurka, and Pas d'Action (C1753), Valse and Polonaise (C1754). The reader who wants only one record is pretty safe with either, though I like 1753 the least; the Mazurka seems to be too heavily scored.

There are several violin records of the first importance. Mischa Elman and the London Symphony Orchestra, conducted by Barbirolli, play Tchaikovsky's Violin Concerto. We shall not often hear anything better in the way of concerto recording than this, and we shall be lucky every time we get anything as good. It would be difficult to point to any serious flaw (DB1405-8).

Another top-notch record is the record of Brahms's Sonata for violin and pianoforte, played by Isolde Menges and Harold Samuel. What a pleasure it is to get away from the usual snippets of fiddlers and pianists and settle down to a fine meaty work, with both instruments on equal terms! I'm afraid that the royalties go to the snippet-monger; all the more honour to the artists who give a thought to music as well (C1923-25).

Only a little less satisfying is the record of a Bach Sonata in G, played by Adolf Busch and Rudolf Serkin. This is the little sonata that was published as a discovery last year; there was some discussion about it in the *Musical Times*. The violin tone and style are so uniformly first-rate that one hesitates to complain that the instrument is too much in the foreground. The pianist is over-modest, reminding us of the accompanists who are labelled 'discreet.' But this is a beautiful little record in all its four movements (DB1434).

The pianists are a disappointing lot this month. For one thing, they give us an over-dose of the arch-transcriber Liszt. Transcription was so much of a habit with him that one can understand his arranging such a vulgarity as 'Cujus Animam' from Rossini's 'Stabat Mater,' but I cannot understand a pianist of Lamond's position playing it. Its companion piece is Chopin's Nocturne No. 10 (D1871).

Egon Petri makes a better choice with Liszt's versions of a couple of Schubert songs—'To be sung on the water' and 'The Trout.' Nevertheless, he may be reminded that there are plenty of unhackneyed good pianoforte solos that we are waiting for (B3508). And here is Raie da Costa wasting twenty-four valuable inches on what is perhaps the worst display of fireworks of the lot—the 'Rigoletto' Fantasia (C1967). Even when the choice is better the playing is frequently bad. For example, Mark Hambourg plays the E minor Slavonic dance of Dvorák, Brahms's Waltz in A flat, and the F sharp minor Hungarian dance. His treatment of the Hungarian dance can only be described as an assault. So haphazard and erratic is he that many of the phrase-ends are simply indistinguishable. Do some of these over-travelled and over-worked recitalists realise the kind of effect they too often make? One feels sometimes that an occasional six months' rest from pianoforte playing, or better still, a periodical dropping from their repertory of a proportion of the more hackneyed items, would be a blessing to them and their

audiences. Having mentioned the repertory, I go on to ask why it is that pianists who choose Brahms waltz (or violinists who choose an arrangement from them) always drop on this one in A flat, which is very far from being the best; who are only about three of the Hungarian dances ever played; and no more than about two of the Slavonic dances? It is a mystery that people whose gifts have enabled them to attain eminence in any kind of public performance should be content to become members of a mere flock of sheep (C2007).

The recording of Verdi's Requiem demands a page at least, and any attempt to discuss it in a paragraph is so futile that I shall do little more than draw the reader's attention to it. The performers are the Scala, Milan, chorus and orchestra, with Fanelli, Cattaneo, Lo Giudice, and Pinza as soloists and Sabajno conducting. I do not care much for the soloists, of whom the bass, Pinza, is easily the pick. The choral singing lacks the tonal beauty, finish, unanimity, and certainty that we get from our best English choirs; but it has a fervour—even passion—that our singers achieve only on the rare occasions when they manage to clear their mind of oratorio. The orchestra is first-rate. There are many faults in these records, but there are also at least as many thrills, so they should certainly be heard. If the vocal score is handy so much the better (D1751-60).

An example of really beautiful, delicate singing is that of the Temple Church choir in 'How lovely is Thy dwelling-place,' from Brahms's Requiem. Both choir and organ sound a little remote, but everything is clear (B3453).

Vocal solo records are a strong suit this month. I have space to mention only a few of the best. First must come that of Elisabeth Rethberg and Friedrich Schorr in excerpts from 'The Mastersingers' (DB1421). Keith Falkner sings splendidly in a couple of Handel arias—'The people that walked,' and 'What though I trace.' It is a pity he is so near the microphone. An eleven-year-old graphophile who came into the room while this record was being played made a gesture of pained surprise, and said 'Oh! how penetrating! It goes right into your ears!' And it does (C1940).

Peter Dawson does well to get away from the beaten track with the fine 'Sword Song' from Elgar's 'Caractacus'—a really exciting piece of music, finely performed. So good is it that we may forgive Mr. Dawson for going back to more hackneyed material with Glinka's 'Midnight Review,' also well sung. The orchestral accompaniment in both songs is an excellent feature (C1988).

I am glad to see John Goss leaving 'spirituals' and shanties for that beautiful English folk-song 'The Three Ravens,' arranged by Kennedy Scott, and Harris's 'The Boatman,' well backed up, as usual, by the admirable Cathedral Male-voice Quartet (B3548).

Three organ records call for notice. Dupré is recorded on the Queen's Hall organ in Franck's Prelude, Fugue, and Variation. The reproduction is good, as it usually is with this instrument. Dupré's playing is as clean and precise as ever, but he is, I think, a little too unyielding in the rhythm in the Prelude and Variation; and I do not like his unrelieved *legato* treatment of the tune. Surely an occasional lift—a kind of breath mark—is needed (D1843).

Dr. Marchant fights the echo of St. Paul's, and with so much success that the result may be declared to be a draw in his favour. He plays a fugue in A minor, by Bach, arranged by Best, and the Cocker's Tuba tune. The fugue is not very complex, and thanks to this fact, and also to Dr. Marchant's pointed playing and judicious use of Soloists, the subject in an inner part (not a good thing to do in most fugues, but somehow quite right here, one feels), the result is far clearer than one should expect. The Cocker piece gives him a splendid opportunity of showing off the fine timbre (C1971).

Mr. Cunningham, on the St. Margaret's, Westminster, organ, plays a couple of pieces by Wesley—the well-known Gavotte and a less known, but charming, Aria—and the scintillating Chorale Prelude of Bach on 'Rejoice now all ye Christian men.' This is most brilliantly played. The delivery of the tune by the 4-ft. Pedal stop is not always perfectly clear and even; the tone of this needs a little fattening. The rapid manual part comes out well. It is a delightful piece of fluent, entirely happy playing (B3483).

COLUMBIA

For the gramophonist who uses his instrument as a means of exploring new paths, the outstanding item of the month is the recording of Sibelius's second Symphony (LX50-54). Up to now the two main difficulties Sibelius's music has had to contend with in this country have been the persistent popularity of such early and unrepresentative works as 'Finlandia' and 'Valse Triste,' and the scarcity of performances of his symphonies. There are no signs that the latter drawback will be removed yet awhile, so we must look to the gramophone for our approach to a composer who is clearly one of the few great creative figures in modern music. As these records of the second Symphony are understood to be subsidised by the Finnish Government, we may anticipate possessing in due time all the seven Symphonies. No. 2 seems to be a good choice with which to make a start, as it contains a large proportion of material that is at once attractive. The first movement, although its opening is arresting, is perhaps the least easy to follow, because it exemplifies the composer's curious mixture of such contradictory qualities of compactness and fragmentariness. But even though we may not always see exactly what Sibelius is doing on the structural side, we are constantly interested and delighted by his orchestration. The comparative lack of opulence in the scoring may at first disappoint; but any student's work can give us all the opulence we want—often a good deal more; Sibelius's orchestration is not only highly original; it is unusual in the feeling it gives us of the thought and the medium being one. Here is no mere orchestration of ideas conceived in terms of the keyboard; the conception is purely orchestral. Of the four movements probably the most attractive are the Scherzo and Finale; but the listener should persevere (if necessary) with the grimly original slow movement, in which the bass pizzicato passages are extraordinarily effective. I have not heard a first-hand performance of the Symphony, and no score is available, so I speak with reserve as to the performance and the reproduction. I can only say that both seem to be first-rate. At all events the records, to an unusual

extent in a long work, gave me an impression that I was hearing what the composer wanted me to hear. The players are the Municipal Orchestra of Helsingfors, conducted by Prof. Robert Karjanus. On the tenth side is the charming Intermezzo from the 'Karelia' Suite. I hope this enterprise will have such a reception as will bring about a speedy recording of the other symphonies and important works that are as yet practically unknown in England.

The remaining orchestral records call for very few words. Bruno Walter makes 'The Mastersingers' Overture a little too staid for my liking (DX86); Tchaikovsky's 'Romeo and Juliet' is brilliantly played by Mengelberg and the (I beg pardon—his) Concertgebouw Orchestra; but it is rather too piercingly reproduced (LX55-56); Liszt's 'Mephisto' Waltz, played by the Brussels Royal Conservatory Orchestra under Defauw, is bracketed with the Introduction to Act I of d'Indy's 'Fervaal'—a beautiful piece of quiet music (DX110-11); and popularity is assured for Sir Henry Wood's transcription of the Prelude in C sharp minor, and the Volga Boat Song (DX87).

There is little of real musical interest in the rest of the list. A good pianoforte record is that of Solomon in a couple of Liszt pieces—the Study in F minor and 'Au bord d'une source' (LX57); and there is some first-rate playing, by the cellist Cassado, of attractive pieces by Sgambati and Harty (LB5).

Of the vocal solo records the pick is that of Alexander Kipnis, singing (in German) Schumann's 'Mondnacht' and 'Strauss's 'Traum durch die Dämmerung'; a fine, rich voice, and beautifully expressive performance (LB4).

On the morning after the recent Festival of English Church Music at the Albert Hall, a few hundreds of the singers reassembled at Westminster Central Hall and were recorded in six of the items—Stanford's Te Deum (DB214); Gibbons's Nunc Dimittis, Wesley's 'Thou wilt keep him in perfect peace,' and two verses of a hymn to the tune 'Wareham' (DB215); Farrant's 'Lord, for Thy tender mercies' sake,' and Sterndale Bennett's 'God is a Spirit' (DB216). These are well above the average of choral records. The Stanford is particularly successful, the climaxes being really fine and stirring; the Gibbons runs it close; the hymn, too, is capital. The *più mosso* in the Wesley seems rather hustled, and the intonation is at fault in the Bennett. Tone is capital throughout, the boys being free from the hoot that so often spoils church choralism. There should be wide acceptance for these records among choirs other than those affiliated to the School, though the latter will, of course, be specially interested in them.

POLYDOR

Several unusual items are here. Schumann's Symphony in C is played by the Berlin State Opera Orchestra, conducted by Hans Pfitzner (66873-77). One welcomes an opportunity of hearing anything of this neglected side of the composer, if only in order to try to discover the cause of that neglect. In this Symphony the inequality is probably the defect. There is much that is too good to lose in the first and last movements, especially in the former; the Scherzo pleases too, save in the slower portion, which doesn't seem to fit into the scheme; the Adagio gives an impression of being sprawling and not up to the mark in

material; but that defect may be due to the playing and reproduction, which are apparently less good than in the rest of the work. It is a commonplace to say that Schumann couldn't orchestrate, but such weaknesses as are obvious in his symphonies are due surely to other causes. The very gifts that made him so admirable a pianoforte composer were apt to get in his way when he ventured into other and larger fields. Despite its weaknesses, there is in this Symphony an enjoyable amount of that romantic quality for lack of which so much orchestral music is likely to prove sterile.

A couple of organ records of very different character call for mention. Charles Tournemire plays admirably Franck's Third Choral on the instrument in Franck's own church, St. Clotilde. The tone of the reeds is not likely to please English ears; especially is this the case with the Solo stop in the lovely cantabile middle section. The recording generally is good, so far as organ recording goes. On the fourth side is a really charming piece by Tournemire himself (Improvisation No. 1), in which deft registration produces delightful impressionistic effects. There is a ravishing Flute stop. The recording of this piece is streets ahead of anything I have heard so far in the way of quiet and elaborately registered organ music (566058).

The other organ record is of an extract from Massenet's 'Werther' and the Hindu Song from 'Sadko,' played by Leo Stin 'sur orgue de style Cavaille-Coll.' It suggests the cinema organ rather, and the persistent tremolo is an inflection. The bass is vague, but owing, no doubt, to the absence of echo, the manual parts are reproduced with a clarity too often lacking in records of real organ music (521688).

By far the best of the vocal records is a sombre disc of Josef de Manowarda, the Vienna State Opera baritone, in a couple of Brahms songs—'Der Tod, das ist die kühle Nacht' and 'Auf dem Kirchhose' (23158).

Excellent, too, is the record of Piccaver in a couple of 'Turandot' excerpts. One feels that if there is any living voice worth considering as a possible fellow to Caruso it is this magnificent organ. A pity the Englishman has not also the fervour of the Italian (95352).

DECCA

Two concerto recordings are in the mid-September and October list. Of the Handel Grand Concertos, No. 10 in D minor is the fifth to be issued by this company. The performance by the Decca String Orchestra, conducted by Ansermet, keeps up the high standard it has already set. The rhythmic point is a great virtue; note, for example, the treatment of the little figure that is so prominent in the fine overture—a kind of figure often misplayed. This movement and the Air are on T120; the fourth and fifth movements (the third is omitted) on T121. The last movement is so short that another little Handel piece of the dance type might well have been added.

Bach's E major Violin Concerto is played by Leon Zighera and a string orchestra, conducted by Anthony Bernard. The soloist is clearly an excellent player, but one cannot always see eye to eye with his reading of Bach. The power contrasts are overdone, especially in the first movement, where the music is almost entirely of the type that calls for vigour and firm tone. Some of Zighera's

quietest passages are apt to be unvital. The orchestral part is admirable. Not often do we hear it so clearly as here; there are some delightful passages where small, but not unimportant details are neatly brought to the foreground. The telling bass tone is a capital feature throughout (T135-3).

The Garden Scene (or a good portion of it) from 'Faust' is No. 3 of the 'Glimpses of Great Opera' series. May Blyth, Henry Wendon, and Richard Watson are the excellent singers, and the orchestral part is both well played and reproduced. But what is the singing in French? A series of records intended for popular consumption should, above all, be in the vernacular (K535).

Mr. Watson's fine voice is heard again in the arias from the 'Magic Flute'—'Within the sacred bowers' and 'O Isis and Osiris.' He is apparently a little too near the microphone, and the power is not only overmuch, but also lacking in relief. Both arias, in fact, demonstrate the depth and sonority of the voice at the cost of feeling (F1889).

Suppé's 'Morning, Noon, and Night' Overture, played with the right gusto by the Hastings Municipal Orchestra, conducted by Basil Cameron (F1886).

The St. Martin-in-the-Fields choir and string orchestra, conducted by Arnold Goldsbrough, sings 'Praise, my soul' to Goss's fine tune, and 'Praise the Lord, ye heavens adore Him' from 'Austria.' It was a happy thought for the strings to play one of Haydn's variations from the 'Emperor' Quartet as an accompaniment to a verse sung by trebles. Here is good sonorous singing, but too consistently on the loud side, perhaps (K534).

Player-Piano Notes

ÆOLIAN

Duo-Art.—Those who can afford to be extravagant may have the interesting experience of comparing the orchestral performance of Tchaikovsky's 'Romeo and Juliet' Overture on the gramophone (Columbia records just issued) with the pianoforte transcription played here by Percy Grainger and Ralph Leopold. Whatever may be said against such arrangements, it has to be admitted that there is at least one advantage in the transference from a complex medium to a simple one. A degree of familiarity with a big work having been attained by means of the pianoforte, an orchestral performance heard subsequently is likely to give more pleasure and to be far more intelligible than if heard straight away in its original form. This Duo-Art transcription is one of the best of its kind, the music lending itself well to the four-hand arrangement. It is very finely played (7351).

The last movement of the 'Eroica' having now been issued, Lamond has finished his task of playing a transcription of the entire Symphony—a real feat. His performance is splendid, and if we feel that this is the least interesting of the 'Eroica' rolls, the fact is due to the falling-off in the work itself. All sorts of 'explanations' of this Finale have been given in order to account for its incompatibility with the rest of the Symphony; but surely the simple fact is that Beethoven was at his best in the first three movements, and a bit below it in the Finale (535).

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Ethel Leginska gives an expressive performance of Tchaikovsky's melancholy 'October,' from *The Seasons* (7352).

During the quiet opening bars of Chopin's Valse F minor (Op. 69, No. 1) the bass seems heavy in proportion to the melody. Katharine Goodson's tempo is deliberate, but it suits the music well, except when the pianist drags—which she does too often; the wistful quality of this little valse is well conveyed, however (7310).

'March of the Little Lead Soldiers,' by H. C. G. Berné, is a most attractive trifle. It is delicately played by Myra Hess and Harold Bauer (7239).

Rudolph Ganz gives a good performance of Liszt's 'Cantique d'Amour' (7378); and there are some of the Norwegian Folk-Song arrangements of Grieg's, beautifully played by Percy Grainger. These charming little pieces are too rarely heard. Why doesn't some courageous recitalist lighten his programme with a group of them? (7377).

Metrostyle.—Raff's 'Fantasie Polonaise' is just the thing for the player-piano. It is so brilliant that it can be made effective with very little trouble; but it well repays a little extra care (T304960).

Good, too, is Dohnányi's 'Menuet' from 'Suite in the Old Style' (Op. 24). This again calls for the minimum of trouble in manipulation (T30495b).

AMPICO

Though Ilgenfritz's 'Sirens' avoids the commonplace by a narrow margin, it belongs to the better kind of light music. The composer plays it well (70693).

Nikolai Orloff gives us a brilliant performance of MacDowell's attractive 'Hexentanz,' Op. 17, No. 2. The reproduction is good (70661).

First-rate playing, too, is that of Brailowsky in Faure's *Impromptu* in A flat (Op. 34, No. 3). The music is full of interest. With every performance of a work by this distinguished French composer one is surprised at the little headway his music has made in England (70631).

Schubert's *Impromptu* in A flat (Op. 142, No. 2) suffers from Norman Fraumeni's too level tone. The giving out of the theme is monotonous in the extreme, and devoid of feeling or phrasing. The fluency in the more rapid passages of the work does not atone for the lack of variety (70703).

There is a Tango by Chenoweth—a good example of this dance, and capably played by the composer (70651).

BERNARD VAN DIEREN'S 'THE TAILOR'

By GIOVANNI GAZZONI (*April*, 1952)

It is difficult to realise at this time of day that but twenty years ago the name of Bernard van Dieren was used to frighten little musicians in much the same way as Oliver Cromwell's, in a previous age, was invoked to frighten little Irish children. Yet it is reported, on good authority, that in the early 'thirties a mere casual reference to this dreaded name would cause a shudder to pass through any musical gathering. Composers would talk even louder, bearded and oracular critics would turn scarlet and try to remember where they had left their umbrellas, and pale and eager tuft-hunters would gather their fluttering mothers about their skirts and blench at the thought of what they had escaped. People said it reminded them of 'The Masque of the Red Death.'

Now that the name of van Dieren has become a household word, and no recital programme is complete without some of the composer's songs, pianoforte studies, or violin sonatini; when even an annual Kilburn Festival of his chamber music is threatened, and things have come to such a pass that a performance of a van Dieren symphony is announced for a forthcoming concert under the auspices of the Patron's Fund; when every year appears a duller and more scholarly work on his technique, and the Classics and Romantics fight for his allegiance much as they used to do about Brahms, it is entertaining to note the change of opinion that has taken place regarding this unique composer in the short space of two decades.

In no case has this change of front been so dramatic and complete as in that of van Dieren's only comic opera, 'The Tailor.' This work was written in 1916, and remained unknown except to a few of the composer's friends until 1926, when a part of it was presented at a concert of his works given by a now forgotten singer of the time. ('Grove' does not enlighten us as to the name of the promoter of this concert.)

The extract in question was greeted in the press with the derision which all van Dieren's work received at the time, one of the young men who had grown old in the service of *The Times* being particularly caustic. Ernest Newman, who, we are gratified to say, is still telling us about Wagner and Willie Walton in the columns of the *Sunday Times*, damned the excerpt with faint praise, but urged that the whole opera should be published forthwith. This hint was overlooked even by the Oxford University Press, which a year or two before had announced a uniform edition of van Dieren's works.

The subsequent history of the opera is fairly well-known; how through the kindly offices of the editor of the *Tailor and Cutter* a Bradford wool-dyer was persuaded to back a production of the work; how he nearly died of apoplexy at the first performance; how he recovered and became even richer as a result of its success; how immense sums were paid for the cinema, oraloptic, and television rights; how it made obscure tenors famous, and famous conductors inglorious; how ten students of the Royal Academy of Music were expelled for neglecting their studies of Ebenezer Prout's string quartets to attend a dress rehearsal; how the young man who had now become so senile in the service of *The Times* that he was expecting any moment to be named as guest-critic to the *New York World*, wrote columns of fulsome praise of 'The Tailor' and nearly got the sack for using a superlative; how Mr. Kaikhosru Sorabji compared 'The Tailor' favourably with his own setting of Gogol's 'Dead Souls,' but asserted that all the singers in the original cast, with the exception of the Tenth Conspirator, were miserably ignorant of the first thing about voice production, and were also microcephalic, gangrenous, auto-intoxicated, and obscene; how the critics of the *Daily Telegraph* sang, 'I told you so,' in chorus a *Cappella*, and how Mr. Basil Maine snapped up the unconsidered trifles.

All this and many other details of the major musical event of 1932 are now part of the General History of Gossip. What is perhaps more interesting, however, is the General History of the Higher Criticism. Mr. Ernest Newman started

things moving by deciding that van Dieren was a great composer because he had been recognised in his own time, and by further pointing out that the sign manual of van Dieren's genius was to be found in the repeated use of the note E flat, which appears in all his works, either actually or transposed. From this point it was all plain sailing. The only hitch occurred when the press was almost stampeded by the appearance of Josef Holbrooke as a van Dieren protagonist. The situation was eased, however, when, at a secret meeting of the Dominant Dining Club, it was decided to ignore this unwelcome alliance.

Naturally enough, it was soon discovered that 'The Tailor' contained practically everything—almost as much, in fact, as Prof. Donald Tovey found in the first two bars of Beethoven's fifth Symphony. Of course, a great deal was found in the opera that the composer had never thought of putting there, but that is what the Higher Criticism is for. The fact that much of the musical fun in 'The Tailor' is achieved by apt quotations from earlier composers automatically turned every critic into a Little Jack Horner. Hardly a week passed but references were unearthed that pointed direct to Debussy, Boieldieu, Hermann Finck, Bellini, Cyril Scott, Smetana, and Augusta Holmés. Mr. W. J. Turner, who still addresses his vast audience as if from the editorial columns of the *Isis*, was unable to discover the original of the 'slow Mozartian measure' that is mentioned in Scene I, but voiced a shrewd suspicion that a quotation from Saint-Saëns was to be found in Scene 2.

Mr. Calvocoressi held the opinion that not since Dargomijsky and Tcherepnin Minimus had a composer arisen who could produce from an orchestra of but twenty-five instruments such colour variety, and such body of tone. Mr. Fitchew wrote on van Dieren's 'Recitativo Secco,' and decided it was 'not so dusty.' A brilliant sketch by Cecil Gray on the dance forms employed in 'The Tailor' was generally plagiarised, but received no public notice, because it contained an unfortunate reference to Gordon's Gin. Mr. Francis Toye saw in the work a return to opera *pur sang*, after the debilitations caused by Wagnerian and Straussian infusions. He also averred that he didn't care a *bagatello* what anybody said, he enjoyed 'The Tailor' immensely, but this departure from strictly critical dispassion was frowned on by the pundits. Mr. Fox Strangways read Ovid's 'Amores' during the first performance, and then went home to write an article for the *Observer* on Patagonian Modes. What Mr. Kalisch said has been forgotten. The remarks of 'Marcato' of the *Daily Mail* were unfortunately relegated to the 'Wanted Ads.' page, and so lost. Mr. Philip Page was 'doing' the National Poultry Show for his paper that week, and was therefore unable to express anything but a decided opinion. Mr. Edwin Evans refused to bend.

It is necessary to remind ourselves of the outline of 'The Tailor' libretto, because profundities have been ascribed to it that made even Mr. Robert Nicholls blush. Briefly, the story is of a tailor who, too poor to marry and too unimportant to cut much of a dash in the world—being but the ninth part of a man—overcomes his Freudian frustrations by living in a dream world in which he figures as a fierce and romantic hero, a prince

among men, a rescuer of hard-pressed damsels, a fearless commander of brigands and the rest. He is, fortunately, saved from the ruin to which his day-dreaming is inevitably leading by the receipt from the Court of a commission to make the King's wedding coat. This brings joy and hope to the hearts of the tailor and his affianced bride. Hardly, however, has the King's Messenger retired than the Conspirators enter, bringing with them a large roll of black cloth and a manifesto. The tailor must make cloaks for the conspirators from the roll of cloth, and must sign the manifesto with his own blood, undertaking not to reveal the grim secret involved in the transaction. These two thrilling events are more than the head of little Sartorius can stand. He comes to a momentous decision. He will himself be married in the King's coat on the day prior to the King's wedding, and will so cut the conspiratorial cloth as to have enough over to provide an extra cloak in which he can prance and posture to his heart's delight. But Nemesis is at hand. The tailor, in his excitement, leaves the manifesto in the pocket of his, that is to say the King's, coat, where it is discovered by the King on the following morning. The conspirators are arrested, and the tailor is caught red-handed, or rather black-bedight, cutting fearsome capers in front of his own full-length mirror. After further alarms and excursions all ends well. The conspirators are sold to a travelling theatrical company, and the tailor is forgiven. He abjures all romantic ambitions and decides to stick to his modest craft, being assured of further Courtly custom by the favour his pretty wife finds in the King's not entirely paternal eye.

One rhapsodic reviewer spoke of this simple and amusing story as a second 'Sartor Resartus,' and yet another urged that the message it contained was as insidious as anything in Macchiavelli. It was asserted that the panegyric to 'Love and Labour' at the end of the opera was a sound British counterblast to the disgusting pro-German sentiments of the last Act of 'Meistersinger.' Ardent Nationalists saw in the work a defence of benevolent despotism. With the exception of Mr. Rutland Boughton, the more romantic revolutionists remained cold, but in Russia and Italy the little *opera buffa* was hailed as evidence of the need for more efficient police surveillance.

The only thing that criticism did not notice about 'The Tailor' was that it contained a quantity of delicious music, and also provided a glorious evening's entertainment. Happily, the public discovered all this for itself.

Much more of interest might be quoted from the public sheets of those hysterical post-war days, but enough has been said to illustrate the quaint revenges of time. All that is now required is an applicable Latin tag. Almost any will serve. The reader will kindly insert the one he knows!

(Authorised translation by John Goss.)

The forty-fifth season of the South Place Sunday Chamber Concerts is in progress at Conway Hall, Red Lion Square, London. The concerts begin at 6.30, admission is free, and there is a silver collection. The artists for November include the Stratton String Quartet (November 9), Mr. Reginald Paul, Miss Eda Kersey, and Miss Helen Henschel (November 30).

The Guild of Singers and Players is giving a further series of ten free chamber concerts at Conway Hall on Friday evenings at eight o'clock.

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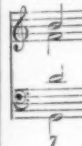
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TIPS IN FOUR-PART HARMONY

By HARRY FARJEON

(Concluded from October number, p. 912)

31. A Bad Position of Transferred Dominant Seventh.

The last inversion of a dominant seventh does not proceed agreeably to another position of the same chord when the bass moves upwards. It is far preferable for the bass to descend:



The reason for the awkwardness of (a) is that the seventh, being in the bass, is so dissonant that one continues to hear it mentally as the bass, unless it is superseded by a lower note.

32. Bass-note Submediant to Bass-note Tonic.

This nearly always produces a weak effect, except:

- (a) In two positions of the same chord; and—
- (b) In the horn passage (see No. 11):



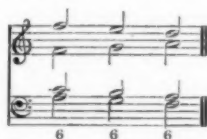
33. The Mediant Triad.

When does the mediant triad sound best? When it does not sound like the mediant triad. It may achieve the disguise in these ways:

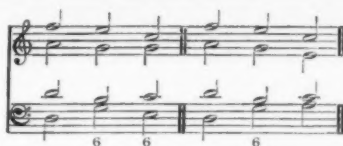
- (a) By following the root position of the tonic, its own fifth being taken in descending scale, so that it has somewhat the effect of a passing-note among tonic harmony:



- (b) By appearing as one of a succession of first inversions taken in scale. (Again the passing-note idea.) Note the 'run through' in the alto (see No. 9):



- (c) By apeing the effect of the dominant thirteenth. In this case it will be in its own first inversion, and will be followed by tonic or submediant harmony:



- (d) By associating with other triads suggesting modal harmony, in which case its relation to the tonic is practically lost, and it figures almost as part of a new tonality:



Therefore it may be said that if capable of explanation as a passing-note, a dominant thirteenth, or a modal effect, the mediant triad is shorn of savagery and rendered fit for decent society.

34. A Rule about Rules and their Exceptions.

A rule has generally for its object the attainment of smoothness; in other words, the avoidance of harshness or jerk. Exceptions are made where the surroundings render the jerk less apparent.

Therefore, many things otherwise unpleasant are acceptable:

- (a) When a note is retained;
- (b) When the same chord (possibly in another position) occurs twice; and—
- (c) In a scale-passing;

for all these are occasions of smoothness.

35. Classification of Mistakes.

Errors in four-part harmony exercises are of five kinds, as tabulated below, though only the first three are found in figured bass with given melody, and only the first four in similar work without given melody:

- (a) Mistakes in the position of a single chord. (Wrong doubling, omission of essential note, gap between parts, crossing, and non-observance of the figuring);
- (b) Mistakes in the movement of a single part. (Non-resolution of a note, non-preparation of a note, augmented interval, diminished interval wrongly quitted, and big jump wrongly approached or quitted);
- (c) Mistakes in the movement of two parts. (Consecutives, hidden consecutives, overlapping, and two notes next in alphabetical order going by similar or oblique motion to an octave or unison);

(d) Mistakes in the melody. Apart from those mentioned in (a), faults in the top part, which should be a tune, are more errors of taste, or absence of the feeling for composition, than actual mistakes. Therefore they are beyond the scope of the present limited survey. But there may be mentioned the repetition of the highest melody note (No. 19) and the weakness produced by repeating the same melody notes at the different cadences;

- (e) Mistakes in the choice of chords. A field of possible error too vast for tabulated prophecy.

And that concludes the tale of wares offered in to-day's market. But before the pedlar passes on,

let him deal with two queries frequently thrust forward in criticism of his calling. Both answers here offered are versions of those he has verbally given at various times, and the first recapitulates, in a different form, matter already discussed in the introduction to this essay in (shall I say?) second aid.

'Why should I learn all this stuff? I like consecutives and intend to use 'em. Augmented intervals I adore. Isn't this simply waste of time?'

No. The essence of any technique is to be able to do something. You must know beforehand what that something is. Therefore set yourself the task of achieving an easily-conceived task—not one that is fanciful. Learn to draw a straight line, so that when you try to draw a crooked one it will be exactly as crooked as you intend it to be. If chance distorts your straight lines it will distort your crooked ones, and you will produce neither fact nor fancy.

And now the other:

'If I learn how to compose correctly, won't it interfere with my inspiration? Won't I get stiff and stilted?'

At first. So long as you are thinking about your technique you will be self-conscious. But if you have real stuff in you you will get over that. Persist until what is naturally good becomes a habit. To give once more a golfing simile, what happens when you start learning to drive properly? You miss the ball. You could play, up to a point, before, and now you can't. You jolly well wish (excuse the language; we are in the golfing world) you had never met that pro. But after a week, or a month, or a year maybe, you realise the difference as you see your handicap sweetly sink.

There is no handicap like playing with your eyes shut.

THE ASSOCIATED BOARD PIANOFORTE EXAMINATIONS FOR 1931

By ERNEST FOWLES

(Continued from October number, p. 911.)

HIGHER DIVISION.—LIST A

No. 34. Czerny. Study in A, Op. 636, No. 6. (Crotchet 108.)—All agility studies form an ever-present danger to young students. This, for instance, lends itself easily to constant repetitions from end to end. Since all agility is a matter of free muscular adjustments, it is wise to select passages which promise particular help in that direction, subjecting such to daily attention in the form of technical exercises. Conquest of a difficult passage means improvement of the whole study. To work at the easier passages as much as at the more difficult is wasteful in time and energy.

No. 35. Bach. Sarabande in E flat. (Quaver 104.)—The true sarabande is marked by a threefold grouping of rather solemnly moving beats. In this case, Bach constructs a uniformly moving part upon the beats; but not for a moment must the player forget the triple nature of the grouping. People who 'count'—mercifully they are growing fewer in number—would probably begin with six counts to the bar. That must not be done here. A perception of the majestic movement of the beats must be in the mind from the first. The form of this movement is interesting. What

happens at bar 26? Observe also bar 25: What is its function at this precise point?

No. 36. F. Percival Driver. 'Pleasant Pastures.' (Crotchet 88-96.)—The texture being the same throughout, it is enough to examine the first four bars. Some difficulty will be experienced with the left-hand part, the harmonic grouping of which seems often to contradict the time-signature. The inner occasional motives of the right-hand part may be omitted during the first stages of practice. In the general interpretation, care should be taken to observe the tone-undulations, and to feel the gentle flow of the rhythm throughout.

No. 37. Edouard Poldini. 'Whispering Leaves.' (Quaver 112.)—Cf. No. 26. In this case, the right hand is free for undivided attention to *cantabile*. The left-hand part consists almost entirely of broken chords. These should at first be studied in unbroken form, the reproduction of the chords in simpler form being highly beneficial as a means of practical harmonic experience.

HIGHER DIVISION.—LIST B

No. 38. Heller. Study in C minor, Op. 46, No. 18. (Crotchet 66-69.)—A rather uncommon agility study in which, however, agility must not be allowed to over-ride the musical content. The music is of a climactic nature, and this is prefigured in the first four bars. Pedalling should be restrained. Players who achieve a brilliant rendering should be specially careful in this respect, and remember that the pedal is used chiefly to define the low bass sounds and not to obscure the semiquaver passages.

No. 39. Bach. Gavotte and Musette in G minor. (Minim 72.)—No. I. requires a keen rhythmic sense. Let the playing be direct and strict note-values be observed. The working up from bar 25 to the final cadence is the key to an adequate interpretation—for No. II. should enter in marked contrast. The bagpipe (Musette) nature of the latter requires a sympathetic and far-off type of tone—in half-light, so to speak—the only shading of consequence occurring in the third line.

No. 40. Beethoven. Minuet in E flat. (Crotchet 88-92.)—The following should be observed: (a) Cleanness in the semiquavers at bar 8; (b) the part-progressions after the first double-bar; (c) the re-entry of the theme, ten bars after the double-bar; (d) reciprocal treatment of the quavers in the first bars of the Trio; (e) importance of the dynamic side of the octave passage in the Trio.

No. 41. Eric Grant. Scherzetto. (Dotted crotchet 66-76.)—A capital little study in the unexpected, and therefore valuable to young players. A strict tempo should be observed throughout. The *staccato* effects call for clearness but not for aggressiveness.

HIGHER DIVISION.—LIST C

No. 42. Cramer. Study in C. (Crotchet 96-104.)—Continuous passages in similar note-values require to be mentally phrased, and this provides the best possible argument for dividing music of this kind into specified groups for practice. My remarks under No. 34 apply here with particular force.

No. 43. Daquin. 'La Mélodieuse.' (Crotchet 104.)—Since the theme appears four times, there must necessarily be three episodes; and the most

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helpful counsel would urge that the same type of interpretation accompany the theme in each of its appearances, and that the episodes be used mainly to provide contrast and to arouse expectancy before the re-entries of the theme.

No. 44. Déodat de Séverac. 'Toto déguisé en Suisse d'église.' (Crotchet 54.)—Music in which the programme must be preconceived by the player. Let the chords of the main thought be well bound together by deft pedalling, and strictness of progression prevail throughout the thought. At bar 9 the quasi-religious atmosphere is relaxed, and the episodal part revealed (9 to 16) may be played with a touch of rhapsody. A slight emphasis upon the melody throughout may be effective.

No. 45. Mendelssohn. 'Song Without Words,' Op. 85, No. 1. (Quaver 69.)—It will be a real achievement to avoid a conventional and mediocre treatment of this accompanied tune. A fluent execution of the arpeggios is a primary need, for otherwise no melodic freedom can even be attempted. Therefore, first practise them apart from their significance in the text. All sentimentality must, of course, be avoided, and attention to the high-lights of the melody will greatly help in this direction.

INTERMEDIATE GRADE.—LIST A

No. 46. Heller. Study in B flat, Op. 46, No. 21. (Dotted crotchet 60.)—A general difficulty will arise in the ensemble of the hands. No separations should be allowed; quavers and semiquavers must march in happy consort throughout. The held left-hand sounds in bars 2-4 and elsewhere form a part of the discipline, and may not be ignored. Attention to the tone-shadings should be a marked feature of the rendering.

No. 47. Sterndale Bennett. Prelude and Lesson in C, Op. 33, No. 1. (Prelude: Crotchet 112; Lesson: Quaver 108.)—The Prelude is played climactically, and this necessarily means energy, directness, and brilliance. The Lesson is restrained in type, and demands a moderate, but very moderate, *rubato*. The tone-scheme is quiet, and the only place where it should rise above its average is between bars 12-15, where a rise and fall is needed to balance the tone-treatment of the whole.

No. 48. Beethoven. Scherzo from Op. 2, No. 2. (Dotted minim 60.)—One of the early Scherzos which displaced the dignified Minuets of Haydn and Mozart. Observe that the range of the characteristic figure extends in each case to the second beat of the following bar. This figure, in fact, is a true amphibrach, and must be so mentalised and rendered. The quasi-episodal passage (bar 19 onwards) demands a full *cantabile*. The return in bar 32 must be merry and piquant. The same tempo is approximately continued into the Trio. The gradual growth of climactic interest in the latter must of course be observed.

No. 49. Schumann. 'Dreaming,' Op. 15, No. 7. (Crotchet 56-58.)—This almost too well-known piece lends itself to sentimentality with long-drawn-out phrases, quivering sighs, and the like. From all such temptations turn away. Yet do not go to the opposite extreme. Let the message proceed from the tone-qualities used. Make the most of the points of imitation in bars 7, 8, &c. Limit the speed-slackenings to those actually indicated.

No. 50. York Bowen. 'Sunshine.' (Crotchet 96-104.)—An anapaestic piece with a vengeance, but delightfully expressed. The obvious lesson is to preserve at all costs the initial three-note figure throughout its ramifications. A veritable sunshine feeling should pervade the whole of the rendering. Observe the ingenious *rit.* at the close, amounting merely to a slight pause on the chord.

INTERMEDIATE GRADE.—LIST B

No. 51. Handel. Allemande from Suite XII. (Quaver 100.)—One of Handel's most salutary examples for keyboard study. This movement should be compared with one of Bach's Allemandes, and the differences between the two mentally registered. Part-playing in its higher aspects is an inalienable feature of this music. The entries of the various voices should be easily recognised from the player's rendering. That, in short, is the only sure token of success.

No. 52. Arne. First movement from Sonata in A. (Crotchet 104.)—To Arne belongs the honour of being among the first to recognise the trend of instrumental music after the death of Bach. He does not reach the clear form attained by C. P. E. Bach, but the workmanship of this movement betrays it as an embryonic form of the coming Sonata. A first subject starts at bar 1, progress towards a second subject at 7, a second subject at 11, a development portion at 19, and the recapitulation at 22. In reference to this movement, read my remarks under No. 34.

No. 53. Schubert. Moment Musical, Op. 94, No. 4. (Crotchet 84-96.)—Schubert's tenderness and grace are nowhere exemplified in fuller measure. The gently undulating groups with the soft *pizzicato* of the bass make the first section one of the joys of all keyboard music. Special attention is necessary in the pedalling, which, except in the places marked, must be sufficiently subtle to be unrealised by the hearer. All tone-markings in the very simple but thrilling middle section must be strictly observed. The whole work should, as far as possible, be a mental experience before it is objectively reproduced at the instrument.

No. 54. Chopin. Mazurka in E minor, Op. 17, No. 2. (Crotchet 112.)—To repeat what I have so often said with reference to Chopin's smaller works, the interpretation of the Mazurkas as a whole depends upon the player's grasp of the composer's ever-varying moods. Here, the quiet and more restrained mood occurs within the middle section—a winsome and intimate thought supremely personal to Chopin. The first thought is of a bold though not strenuous mood. The melodic outline must nowhere be obscured by unnecessary pedalling, productive of an unpleasant thickening of the comparatively light texture.

No. 55. Mendelssohn. 'Song Without Words,' in E flat, Op. 53, No. 2. (Crotchet 88.)—A three-part piece with coda, a form which considerably influences the interpretation. The first section (1-21) contains the main thought, the climax of which occurs in the extension (17-21). The episode (21-49) is virtually a development of the main thought, more climactically expressed, especially towards the close (41-49). The third section (49-61) merely re-states the main thought in abbreviated form. The coda (61 to end) partakes of the characters both of the first and second sections. Should

the evergreen difficulty of playing three notes against two be present, the music should not be attempted until it has been conquered.

INTERMEDIATE GRADE.—LIST C

No. 56. Cramer. Study in F sharp minor. (Crotchet 92.)—Not an agility study in the accepted sense; rather one for equalising the progression of the hands in simultaneous movements of similar values. Hence the qualifying adjective *moderato*. The *staccato* dots do not actually imply what they seem, and may be regarded as sharply defined accents, somewhat after the manner of those in the last movement of Beethoven's Sonata, Op. 14, No. 1.

No. 57. Bach. Prelude in B. I. 23. (Crotchet 72-76.)—The genesis of this Prelude is the semi-quaver figure appearing twice in bar 1. The first task therefore is to trace the various occurrences of the figure and its inversions. This will greatly help towards an intellectual appreciation of the music; moreover, it will ensure a proper understanding of the progression of the parts, without which phase of musical understanding Bach's keyboard work is as a closed book.

No. 58. Mozart. First movement of Sonata in G. (Crotchet 120-126.)—A chart of the form should first be made. A reason for this will be found as soon as the first section is examined. The exposition contains five thoughts or subjects of equal importance. The first (1-16) is the first subject, the second (16-22) the link, the third (23-30), fourth (30-43), and fifth (43-53) are members of the second subject. Each of these thoughts requires a particular treatment, in view not only of contrast, but of the bearing of its own individuality upon the scheme of the whole. Here, indeed, is a proof, if one were needed, of the value of a knowledge of form to the pianist.

No. 59. Gade. Intermezzo, Op. 19, No. 8. (Dotted crotchet 66.)—Clearness of articulation and avoidance of over-peddalling are the main needs. This is a piece which takes us back to a phase of pianism formerly cultivated with zeal, but not very clearly related to the idioms of art-music.

No. 60. Herbert Howells. 'An Angry King.' (Crotchet 132.)—I hope that many will choose this list for the sake of this jolly piece. It answers absolutely and in the quaintest possible way to its title. The harmonic humours ought to make many young people who have never thought about the subject keenly alive to what they miss by avoiding the study of harmony. The music needs to be vital, stimulating, and energetic.

(To be continued.)

POINTS FROM LECTURES

'The Delights of Music,' said Sir Henry Hadow, when addressing members of the Leeds Institute upon that text, was the message he had been delivering for the last twenty years, as summed-up in four words of Schiller, 'Heiter ist die Kunst'—Art is to be enjoyed. 'Among the delights of music,' Sir Henry continued, 'are the purely physical pleasure of colour, the emotional appeal, the architecture of extended works (regarding which Parry used to say that music was only common-sense in notes), the direct address to the spirit, sometimes serious, sometimes gay.' Speaking of values in music, Sir Henry advised his hearers to

try to make up their own minds. If they felt they could not understand, they should try again later, for the composer probably knew what he was about. They would find that out for themselves if they gave music a fair trial.

Dr. C. Sanford Terry has been describing to the Birmingham Bach Cantata Club, Bach's usage of the chorale. Of Bach's various methods of treatment, by far the most numerous were the four-part hymn-like settings. That the congregation joined in singing the melody was probable. Bach's simple chorales formed a hymn-book of remarkable wealth and variety. It provided an anthology of Lutheran hymnody from the Reformation to his own generation, illustrating every season of the Christian year, and illuminating the development of the German chorale at all periods of its history.

Mr. Henry Crowther, during a lecture-recital with the gramophone at Belfast, mentioned a scheme which should draw musical workers together. What might be called the mechanical age had been much misunderstood, he said, and instead of being content now that the gramophone and wireless reproduction of music had reached such a pitch of excellence, people should use these means consciously as a step towards the better understanding of music. If those who could sing or play would band themselves together in a new sort of Students' Union for the study of music, he believed a new future for musical art would be opened up. He drew attention to the various musical societies at Belfast, and made a special appeal to the innumerable musical festival competitions to take up membership with these organizations rather than remain in isolation, as such societies would give them great help in developing their talents, and provide an opportunity of deeper musical insight. He mentioned the scheme, which he had originated, of a union of students and teachers of music—choral, orchestral, dramatic art, and grand opera societies for the development of music.

Mr. Godfrey A. Cooper, addressing the Society of Organists, and finding that music is in the melting-pot, has been considering how to choose music for the future. 'If in arranging, collecting, or composing our Church music for the future,' he said, 'we pursue in too furious a manner any particular cult, we shall shorten its life and bring it, sooner or later, into disrepute and consequent neglect. We shall do well to remember that certain chords and *clichés* of the romantic music of the last century which were extensively used are now generally considered taboo. Nevertheless, in avoiding these, our composers have attached themselves to new ones with still more insistence. If we cling too tenaciously to the modern formula the result will be obvious. While, therefore, we may rightly pay increased attention to our newer music, and give it greater prominence, we should nevertheless consider the claims of the older music. Secular music should not be eschewed altogether where it is quite suitable, for it must be acknowledged that much of it is charged with a deeper spiritual significance than most avowed religious music. But this matter requires careful handling. We must be sure that the music is sincere. A title or picture on the cover will not alter the music.'

J. G.

A 'Register of Pupils' Lessons and Addresses,' specially designed for the use of music teachers and arranged by Dawson Freer, is issued in a new

edition by London, considering pupils, in dates and The book should pr

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edition by George Pulman & Sons, Thayer Street, London, at 3s. net. It is designed 'to keep, for a considerable period, a register of up to a hundred pupils, including their names and addresses, the dates and number of lessons given and fees paid.' The book is in handy form, strongly bound, and should prove useful to teachers. G. G.

ANSWERS TO CORRESPONDENTS

Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. Our 'Answers to Correspondents' column closes on the 10th of the month. We cannot undertake to reply by post.

NOVICE.—(1.) We do not think the original form of the melody is 'extraordinarily ugly.' Much depends on the way it is sung. The progression you object to is usually regarded as a graceful form of ornamentation, and we think you will be well advised to leave it. (Remember that the demi-semiquaver should be so lightly sung as to be barely perceptible; it is merely a light anticipation of the next note.) (2.) It is a matter of taste and convenience as to whether carols sung in church should be accompanied. Anyway, a good plan is to sing at least a few unaccompanied. You may, if necessary, conduct, without 'appearing ostentatious or ridiculous.' (3.) As you say, many female voice choirs stand in a single semicircular row at competition festivals. You ask if this is better than the usual massed way of standing. Much depends on the number of singers and the size of the semicircle. In a very small choir there is a good deal to be said for such a formation, but in a force of (say) over twenty voices we think they should stand in rows. This point is one that will be discussed shortly in the articles on Festival Topics. (4.) You ask if it is not possible for adjudicators to give some help to conductors as well as to their choirs. It is possible, but rather difficult to manage without running the risk of giving offence. Many conductors of village and small town choirs are self-taught, and we believe that the majority are willing to learn; but there is a natural fear among adjudicators that criticism of the conducting, even when tactfully given, might be resented by the conductor as an undermining of his authority. Moreover, as you suggest, time does not always permit of anything being discussed beyond the choir work. We should like to see more competitive classes for conductors. As the entrants would be bravely presenting themselves for criticism, many things could be said that would not be possible in the adjudication of a choral class. We have on several occasions adjudicated conductors' classes and found criticism taken in good part. (We remember one competitor whose beat was so low that only the front row of the choir could see it, and even then only by glancing downwards. We had no hesitation, therefore, in saying that he made use of the abdominal method of conducting [laughter]; but we should never have dared to say that in an ordinary choral adjudication.) If you could arrange for a gathering of conductors in your district it might be possible for the Federation of Competition Festivals to send somebody down to give some instruction.

A. F.—We are glad you intend to make sight-reading from Tonic Sol-fa a first step in your class of twelve-year-olds. On the purely vocal side

spend a good deal of time over such elementary things as sustained single notes, slow scale-passages, and simple exercises made up on scale and arpeggio figures. Use all the vowels in these exercises. You will probably find *ee* the most useful on the whole. Make use of humming (especially if the tone is rough for a start), but see that the humming is free and natural, with no contraction of the facial muscles or lips. If the children hum exactly as they do 'because of the happy inside,' as T. E. Brown's delightful song has it, they will be doing it the right way. Tell them that they should feel a slight sensation at the back of the nose; this means that their voices will be developing the right kind of resonance. Leave power alone yet awhile, and aim at quality, until it has become a habit. In choosing your songs avoid extremes of compass, and let the preference be for the smooth and vocal. Any difficult passages in the way of leaps or intervals should be extracted from the song and used as exercises for humming and vocalising. In regard to sight-singing, teach your children eventually to dispense with the oral use of the Tonic Sol-fa names, using vowel sounds or humming. The names, should, of course, be realised mentally at the same time. Tell them to Sol-fa with their minds and *la* (or whatever it may be) with their voices. Write to us again if there is any detail on which you think we may be able to help you.

A. B.—We do not think you need be greatly perturbed by the music critic who found only one thing worth hearing in your organ recital programme, the solitary piece being an arrangement of the slow movement from one of Beethoven's sonatas. The remainder of the programme consisted of works by Guilmant, Jongen, Parry (Fantasia and Fugue in G), Macpherson, and Rootham. Probably the critic would have been more impressed had Beethoven's name been accompanied by that of Wagner, Tchaikovsky, &c. The fact is, for the appreciation of the many excellent organ works written by composers admittedly not in the first or even second rank, one must listen with a special organ-music ear. A similar state of things exists in regard to music for other solo instruments. For example, violinists and 'cellists revel in a great deal of music that appeals very little to non-fiddlers. At the same time, it has to be admitted that organists as a body are prone to make too few concessions to the general musical public. They forget that all music is more interesting to the performer than to the hearer, and that this rule applies specially in the case of organ works, owing to the fact that most of them are of a polyphonic nature, restrained in emotion, and played on an instrument whose virtues are of a type that tend to monotony.

J. F. S.—(1.) As you failed by three marks in the transposition test there is nothing for it but to keep on transposing. In our experience, there is no better preparation for this part of the examination than to go through an unfamiliar hymnal tune by tune, playing each one at least a tone higher and lower. When you have got through a fat book in this way the examination should have no terrors. (2.) We have not for many years heard or sung the service you mention. The composer is unfashionable now, but by no means so bad as he is made out to be, so you might quite well give his music an occasional run. Much, however, depends

upon the performance. It is fatally easy to exaggerate the defects of some despised Victorian composers (although some reformers would think it impossible).

A. M. W.—We can find no book on the training of adolescent voices. If you know much about vocal training in a general way, commonsense will help you to apply your knowledge of the special needs of your singers. Here are a few tips: Avoid extremes of compass. Your young basses will be anxious to show how low they can sing; and your callow tenors the reverse. Don't let 'em. Make both concentrate on quiet singing in the baritone compass. Choose simple music—simple, that is, not only in regard to notes and technique, but also in the matter of interpretation. Highly emotional music, and works calling for sudden and violent dynamic contrast, should also be avoided. If you aim all the time at good musical quality (or at least a not unpleasant sound) you cannot go far wrong.

R. X.—(1.) Probably the examiners felt that your answer alluded to the fact that the tonal result of a *staccato* note sustained by the pedal is not the same as a minim held down by the finger. (2.) In regard to the use of the pedal in the Beethoven movement, we think you were right. Authorities differ so much on this point, however, that it ought not to be made a crucial matter in examination. We have just examined two good editions of the sonata: one indicates the pedal, the other doesn't. Clearly it is a matter of taste. Probably the examiner holds strong non-peddalling views as a result of his sufferings at the hands—and feet—of examinees whose motto is: 'When in doubt, pedal.' He would probably say (rightly, we think) that in playing early Beethoven the motto should be reversed.

H. W. T.—(1.) There is no rule about the pronunciation of foreign composers' names. It resolves itself almost entirely into a matter of convenience and custom. For example, although 'Mozart' may be correct, most English people say 'Mozart', because it comes more easily off the tongue. The Anglicised form has, in fact, become so well established that it is almost pedantic to be correct. As for 'Schubert,' the plain English 'Shoo-bert' has good backing. (Certainly 'Shubare' is wrong.) If you ask why 'Wagner' and 'Beethoven' are not Anglicised, the reply is that the approximately correct pronunciation is at least as easy as the Anglicised version would be. (2.) We understand that Dr. Thiman's name is pronounced 'Tee-man.'

N. M.—Our candid opinion on your nocturne? Would a publisher be likely to take it?—Candidly, then, we do not like it, and we think it stands little chance with any publisher who knows his business. You have much to learn in composition, even in regard to such a detail as putting the notes on paper. You say you are starting orchestration lessons. Don't, until you have done a great deal more at elementary harmony and counterpoint. As you promise not to be greatly disappointed if our verdict is unfavourable, we do not mince matters.

LECTURER.—We do not know where you can hire lantern-slides of musicians, composers, &c., for lecture illustrations. Perhaps some reader knows.

YOUNG AMATEUR.—(1.) We think you will find what you want in G. J. Bennett's 'The Choir Boy's Elements of Music' (Novello, 1s. 6d.). (2.) Yes, the pieces are appropriate for use as voluntaries. (3.) The four settings you mention strike us as being quite suitable for your small church choir, provided you can convince your men that they are not disgraced or insulted by being asked to sing a good deal in unison.

S. C.—The letters R.A.M. and R.C.M. should not be used as distinctions except when they signify a diploma gained upon examination, or an honorary distinction granted by either of the two institutions. The use of letters relating to other than definite professional attainments is objectionable on the ground that it is likely to undermine public confidence in the profession and in recognised institutions.

R. G. W.—If your pupil cannot stretch an octave she must, of course, play only single notes in the passage to which you refer. We have not a copy of the piece by us, so we cannot say whether her choice should be the upper or lower of the two notes. But surely you can decide that by comparing the effect of the two methods. (She had better mention her disability to the examiner.)

MOTHER.—As your children are being taught by a well-qualified teacher, we advise you to leave to him such details as the exact degree of curvature of the finger. Judging from their examination successes they seem to be playing well, so there cannot be much the matter with the teacher's methods.

COLLEN.—(1.) We do not know of any Primer on Memory Training. The nearest approach is a readable book on the subject by Gerald Cumberland (Richards Press, 6s.). (2.) For your particular purpose we think the edition of Stewart Macpherson's will be the best.

M.—It is, as you remark, quite impossible for an organist to carry out all the directions indicated in the transcription you quote. If, however, he wishes to observe the nuances, he must have no scruples in disregarding the *legato* pedal marks and playing with the left foot only.

E. A. D.—We cannot trace a song by Carl Reinecke called 'Santa Claus at the Door.' The English translation begins 'Ring, kling, kling, kling, Winter winds are blowing.' Perhaps a reader can help.

H. G. B.—The progression is a little unusual but quite correct. Beethoven makes the seventh of the chord of the dominant seventh (E flat) drop a fourth to B flat, instead of resolving in the more usual way on the D.

Readers will remember some recent correspondence in our columns under the heading: 'A New Choral Society,' the projected body being one whose members should bring no copies to rehearsal (having memorised the music at home), and in other ways submit themselves to a more drastic method of training than is usual. We are asked to state that the society is now in being. Its title is: 'The Mnemonics'; rehearsals are held in Central London on Wednesdays from 6.15 to 6.45; and the Hon. Sec. and Treasurer is Mr. E. R. Scovell, 'Pantiles,' Woodside Avenue, Beaconsfield, Bucks.

The French Government recently conferred the decoration known as 'Officier d'Académie' on Mr. J. H. Wood, the Paris representative of Messrs. Francis & Hunter.

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Competition Festival Record

FESTIVAL TOPICS

BY HARVEY GRACE

JUDGES AND JUDGING.—II

Although it is obvious that a man may be bursting with musicianship, and may yet be a poor judge, it is not always recognised that musicianship is a *sine quâ non*. Brilliant interpretative insight, magnetic personality, and oratorical gifts may produce adjudications that are not only delightful, but valuable as well—until there arise questions that can be dealt with by none but the properly-trained musician. It is necessary to emphasise this point at the outset of a discussion on judging, for in almost every department of musical life the signs indicate that genuine 'brass back' musical knowledge and technique are at present under a shadow cast by the figure of the more or less inspired amateur. The trained critics, reviewers, teachers, and performers are gradually being pushed aside by the increasing army of pin-money musicians. The latter have, of course, a function to fulfil; there is much musical work that in the present economic state of affairs cannot be paid for at anything near the full professional rate. If the paid amateur can do these jobs, and do them well, so much the better for music as well as for his pocket. But there is a growing tendency to intrude the amateur with little or no justification of any kind, and it has to be reckoned with. Here, in fact, one more subject calling for the watchdog services of the I.S.M.

So far, it is true, the judge's box has been a virtual monopoly for the professional; but sufficient examples of more or less brilliant musical dabblers have occurred to justify a warning note. Let it be repeated, therefore, that the judge of musical classes must be, first of all, a trained musician.

A distinction has to be drawn between the specialist and the all-rounder; and there are all-rounders who are also specialists. All three types have their places in the festival world, but experience shows that executives do not always realise the limitations of either. I have known, for example, a really brilliant specialist on the solo-performing and teaching side called on to judge at a one-man festival lasting several days, during which at least half the classes were of the choral type; an essential part of the festival was the platform demonstration of choral training and conducting of various types, from infant choirs up to large mixed bodies; with, by way of climax, a rehearsal and performance of massed choirs. The disparity between the adjudicator's work when giving heart-to-heart talks to soloists and when dealing with choirs was painfully marked. The fault was not his, of course. The executive should have known that if they were to be limited to one man, the safe choice would be a good choral judge. He would have made a success of the most important part of the festival; and he would have been counted on not to let down the solo side, for most capable choral judges are usually all-rounders who have had some training as soloists, backed up with a good deal of experience as teachers, with plenty of musicianship and sound horse-sense at the back of it all.

The opposite kind of mistake is less frequently made, but it is not unknown. At all large festivals where a panel of judges is engaged, specialists should be in the majority. It is, however, sometimes forgotten that choral adjudication is just as much a specialist's job as any solo class. Thus, I have on one or two occasions found myself co-operating in an important choral adjudication with an instrumental specialist who frankly confessed that he had never had the slightest experience of choral work. He knew when a performance struck him as good or bad, but he owned his incapacity to point out the reasons for any shortcomings, still less to show the competitors how defects could be remedied. He was, in fact, rather more of a square peg in a round hole than most choral judges would have been if asked to judge (say) a class of instrumental soloists.

Specialists are of three kinds: the performer-teacher; the teacher pure and simple; and the teacher who is a teacher, not because he has a vocation that way, but because he has ceased to be a performer. Assuming all three to be first-rate of their kind, experience will justify our ranking them in this order: (1) Performer-teacher; (2) teacher; (3) teacher-performer; and for these reasons: A performer-teacher starts with the box-office advantage of a name, and the further asset of being at home on the platform. His experience as a teacher will ensure his ability to give helpful and constructive criticism.

The teacher pure and simple will inspire confidence on the critical side, but his methods may be more suited to the studio than to the platform. Even the very best of teachers who wish to take up judging must begin by realising the gulf that separates the music-school from the public hall, and between the detailed critical methods that are essential in the former and the well-delivered, easily comprehended, and more general advice suitable for the latter. This is the rock on which some admirable teachers come to grief; and the risk could usually be avoided, or at least minimised, by a few days' intensive practical work at a Summer School of the type I suggested last month.

The distinguished performer who has become a teacher is apt to be the greatest disappointment on the platform. Inevitably this is the case with the instrumentalist rather than with the vocalist, because the latter has at least the advantage of being accustomed to the sound of his own voice in public. But even singers are often completely at a loss when called on to say a few words instead of singing a great many. This may be proved on almost any occasion when a singer announces an encore song. Almost invariably the ringing voice and assured manner that have previously brought down the house give place to a barely articulate sound and a constrained manner. The speaking-voice is so obviously an unfamiliar medium that I have often found myself mentally exhorting the performer: 'Sing it, my dear chap [or madam] so that you can feel at ease, and we can hear you. Tell your accompanist to strike a tonic chord and leave you to deliver yourself in unaccompanied recitative, the pianoforte rounding off with a conventional cadence.'

This seems an absurd suggestion, but it is less absurd than the nervous spoken announcement that reaches only the few listeners who are within conversational range.

A further drawback in connection with the performer as judge is that he is apt to be of the gifted sort who do the right thing without being able to say how it is done. Some of these inspired performers are among the very best of interpreters, but their rich natural endowments have made it unnecessary for them to consider their methods analytically. Even the fine performer who knows from A to Z how the thing is done may not be able to say anything of much use to the novice. Only the experienced teacher has mastered the difficult art of imparting knowledge; and the very gifts, musical and temperamental, that go to make up the brilliant performer are apt to unfit him for work in which essential qualities are clarity of thought and expression, ability to demonstrate both faults and virtues, and, not least, a willingness to suffer inefficiencies—I do not say fools—gladly.

This discussion of some types of specialist seems to be necessary in view of the fact that executives are sometimes apt to engage stars purely on the strength of their fame as performers. I have in mind especially an important festival at which, a few years ago, the adjudicators included a brilliant solo pianist and a distinguished conductor, neither of whom had ever had any previous experience of competitive festivals. The pianist began by expressing to the audience, *sotto voce*, his fear that he had nothing to say—a fear that proved to be well-founded—and the conductor was no less at sea.

All this is to emphasise at the start the fact that judging is a difficult and highly specialised task; it demands a sound knowledge of the subject in hand; considerable physical and nervous endurance; well-developed power of comparative criticism; quickness in coming to a decision; the courage of one's opinion; the ability to convince reasonable people of the rightness of that opinion; a thoroughly human manner; and, above all, the ability to speak in an audible and interesting manner at a moment's notice and for as short or as long a time as may be necessary.

Audibility being the quality without which all others are of no avail, let us consider it first. The English are reputed to be among the world's worst speakers; and it must be admitted that only a small proportion of public orations are easily audible to the occupants of the seats at the back of a large or acoustically difficult hall. Unfortunately, the ability to speak in such halls, and to adapt oneself to varying and difficult conditions, can be acquired only in the process of doing the job. Experience in a good debating society may ensure readiness and fluency, but it is of little direct help to the speaker who has to grapple with large crowds and big spaces; both style and vocal needs are entirely dissimilar. Here again my proposed School for Judges can meet the case: a few sessions would be held in a large hall, with a student addressing his fellows, the directors of the school being posted in the most difficult hearing spots.

A judge who has had even a little training as a vocalist starts with a considerable advantage. He may have other things to learn, but at least he has vocal sonority and control, and he is not unused to the sound of his own voice when used for other than conversational purposes.

An aspirant to the judges' box who lacks both a trained voice and experience as a public speaker, will be wise to take a few lessons in order to develop his control of breath and voice. Assuming the

voice to be right, and the necessary courage to be present, the chief points on which the aspirant needs counsel are: (1) manner; (2) matter; (3) tact; (4) variety, and (5) system.

As to manner: Festival audiences are ready enough to learn, but they rightly object to being patronised and talked down to. Although a judge should be able to make up his mind, he should not be too dogmatic. Even in regard to technical details—which are largely matters of fact or at least generally recognised principles—there is often room for debate; and when we come to interpretation the room for differing views is wide indeed. Instances of the kind are most frequent when the test is a piece of old music in a modern edition, with lavish and often very questionable expression and pace-marks added by the editor; or a work wherein the composer himself has apparently miscalculated an effect of balance or contrast; among instrumental solo classes pianoforte test-pieces of the Bach-to-Mozart period are apt to cause debate because some editors and teachers rule out the pedal entirely, whereas others encourage its free use. In all such cases the tactful judge will begin by admitting the possibility and reasonableness of several differing views, and will go on to say that, as a result, the question of personal taste must play a more than usually important part in an adjudicator's decision. His own views and preferences (he will say) are so-and-so; and if he then proceeds to back up those views and preferences by a little sound and simply-expressed reasoning, he will not only satisfy the audience as to his decision; he will also make some converts to his point of view on the interpretative matter in question.

On the other hand, let a judge beware of diffidence—often an admirable quality in private life, but very rarely so in any kind of public work. Before he can inspire confidence in his verdict he must show by his manner that he has confidence in it himself. An audience likes a judge who is confident, always provided that the quality is merely suggested; when it is displayed it is apt to degenerate into cocksureness—a quality that audiences dislike.

The style and idiom of the lecture should be avoided. The atmosphere should be that of a talk friendly—even homely. It is easy to be over-serious, but perhaps (certainly, for some of us) more easy to be over-jocular. Nevertheless, humour is a very important part of a judge's outfit. And it must be *good* humour, in the familiar sense of the term, the 'good' standing for character rather than quality. In other words, it must make nobody wince. I think all experienced adjudicators will agree that neither audiences nor competitors resent frank criticism; on the contrary, the majority welcome downright plain speaking. Even a measure of bluntness is liked—or at least preferred to the hedging and qualifying method that suggests either a mind not made up or a lack of courage. But anything in the way of sarcasm at the expense of competitors will be resented by the audience as a whole, no matter how loudly they laugh at it. It is, however, a good thing to poke honest, hearty fun at foolish musical conventions and vanities in the abstract—e.g., the singer's final top note that is supposed to cover a multitude of

(Continued on p. 1015)

I sing Thy Birth, O Jesu

CAROL-ANTHEM

Words by HERRICK

Music by F. W. WADELY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante con moto. ♩ = 108 *mp sost.*

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Bass mp *poco cresc.* Thy cra - dle, King - ly Stran - ger, Was

no-thing else, But, here, a home-ly man - ger. . .

no-thing else, But, here, . . . a home - ly man - ger. . .

Was here, . . . a home - ly man - ger. . .

no-thing else, But, here, . . . a home - ly man - ger. . .

cresc.

The Jews they did dis - dain Thee, But we will en - ter -

The Jews they did dis - dain . . Thee, But we will en - ter -

The Jews they did dis - dain Thee, But we will en - ter - tain Thee With

The Jews they did dis - dain Thee, But we will en - ter - tain Thee With

- tain Thee With glo - ries to a - wait up - on Thy state here; And more for love than

- tain Thee With glo - ries to a - wait up - on Thy state here; And more for

glo - ries to a - wait here Up - on Thy prince - ly state here; And more . . for

glo - ries to a - wait here Up - on Thy prince - ly state here; . . And

ter - pi - ty, and more for love than pi - ty, From year to year We'll make Thee, here, . .

ter - love, . . for love than pi - ty, From year to year We'll

cresc. love, for love . . than pi - ty, From year . . to year We'll

cresc. With more for love, for love than pi - ty, From year to year We'll make Thee,

With

han . . We'll make Thee, here, A free - born, . .

dim. make Thee, here, . . A free - born, we'll make Thee, here, A free - born, . .

dim. sempre make Thee, here, . . A free - born, We'll make Thee, here, we'll

dim. here, here, A free - born, We'll make Thee,

dim. sempre

mp *poco rit.*

From year to year We'll make Thee, here, A free - - born of our

mp

a free - born, . . . a free-born of our

poco rit.

make Thee, here, A free - born, . . . a . . . free - - born of our

here, . . . A free - born, . . . a . . . free - born of our

poco rit.

a tempo

ci - - ty.

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a tempo *poco rit.*

mp *p* *pp*

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(Continued from p. 1008)

preceding faults; wobbling; artificial, stilted, and over-refined diction; and so on.

Still, in this matter, judges are liable to be misrepresented. Many an innocent, good-humoured remark has a wrong twist given to it when being bandied about subsequently; and the local reporter is often responsible for a criticism being taken in the wrong way. For example, a friend of mine once said in praise of a tenor's voice that it reminded him of toothpaste coming from a tube, it was so smooth and easy, and so perfectly controlled. The laughter at the homeliness of the illustration evidently misled the reporter, with the result that next day the newspaper placards bore the line: 'ADJUDICATOR COMPARES TENOR'S VOICE TO TOOTHPASTE'; and no doubt many who read the placard, but had not heard the adjudication, commented on the tactlessness of judges' methods. And such misunderstandings travel. A week later my friend went to judge at a festival about fifty miles away from that at which the incident had occurred. He was met by an official, who took him aside mysteriously, and said that he had been asked by the committee to drop a hint to the effect that sarcasm was not appreciated at their festival. 'We hear you've been comparing singers' voices to toothpaste . . .'

On the whole, one may sum up the question of manner by saying that no judge is likely to go wrong in any way so long as he remembers that one of the objects of his adjudication is to induce the competitor to try again next year. For the good work of a festival increases by compound interest when its competitors are hardy annuals. After all, the festival is mainly for the benefit of the less efficient type of amateur. Skilled performers really need the festival less than the festival needs them; they are welcome—even necessary—because they add to the interest of the sessions and set a standard for the less skilled. The latter can benefit only by entering year after year. Any judge who has visited a festival several times during a longish period can tell heartening tales of competitors who have begun at the bottom of the ladder and have climbed a few rungs each year until they have reached the honourable ninety per-centers. A festival that has among its clients a good sprinkling of such persevering souls is second to none as a cultural influence in its district. So, I repeat, a judge's first aim is to send the competitors away with the feeling that they have a long way to go, but that they can get there.

One way of doing this is to apply the maxim that 'There's so much good in the worst of us,' &c. And it is literally true that there is hardly a performance, however bad, without some redeeming quality, or hint of possibilities. Even the most raucous singing has at least the positive quality of energy; sentimentality is feeling over-expressed, or wrongly expressed; coldness is restraint carried too far; and so forth. That pioneer and wisest of judges, the late Dr. McNaught, never failed to find some good in every performance. He was once at a loss for a moment when judging a choir that, as a result of working hard on wrong lines, had committed almost every fault. The Doctor dealt firmly with these faults, and after casting about for a compensating virtue, sent everybody away happy by a genial and encouraging reference to 'this industrious choir.'

(To be continued)

THE BRITISH FEDERATION OF MUSICAL COMPETITION FESTIVALS

ANNUAL CONFERENCE, SEPTEMBER 27

Norwich was a good choice of venue: the Festival movement has some well-run and representative meetings in East Anglia, and Norwich we all knew as an unusually beautiful city. It proved also to be a very hospitable one. The purely social part of the Conference, however, cannot be dwelt on in this report, all the available space being needed for a résumé of the meetings and discussions. It must be enough to say that, from the civic reception at the start until the sight-seeing trips on Sunday and Monday, the purely pleasureable features were in quality and quantity of a kind that made attendance well worth while from a mere holiday-making point of view.

At the general meeting on Saturday morning, the chief item of discussion, arising out of the Annual Report, was the National Festival held at Liverpool in July. The event had been successful in producing some memorable performances, but it had proved disappointing in other ways. The audience was meagre, and despite the generosity of the adjudicators in waiving their fees, and of Messrs. Rushworth & Dreaper in doing much voluntary work, the Festival had resulted in a loss to the Federation of about £40. The discussion showed the feeling of the meeting to be that a Festival of the kind was a desirable annual event to aim at, and that the unsatisfactory result of this year's experiment ought not to be accepted as conclusive. Both place and date had proved to be ill-chosen; Liverpool is not a strong festival centre, and July finds too many people holiday-making. The meeting, therefore, resolved that the National Festival be repeated next year, and that the committee responsible for its arrangement be asked to take into consideration the various points brought out in the discussion.

The hon. Treasurer's speech on the accounts was anything but a dry recital of facts. Mr. Hawkin kept the audience interested—even amused at times. The balance sheet showed the last appearance of the grant from the Carnegie Trust. An encouraging item was the sum of £55 4s. 11d., described as 'contribution towards expenses from the first Summer School.' The accounts of this year's (the second) Summer School were not yet available. Demands on the Grants to Festivals Fund had been severe during the past year, and the money in hand was nearly exhausted; but a further amount would be forthcoming from the Carnegie Trust for that specific object. Despite various reductions of income the Federation had made ends meet. Festival and general subscriptions had declined somewhat, and the Bath Resolution (under which Festivals were asked to add 3d. to all entrance fees above 2s. for the benefit of the Federation) had not fulfilled the promise it made last year. It was important that Festivals should act on the Bath Resolution, because some generous concessions on the part of the Carnegie Trust were contingent on that Resolution being made productive.

During discussion on the balance sheet it was shown that only about fifty out of two hundred and twelve Festivals had acted on the Bath Resolution. Apparently it was mainly a matter of persuasiveness, for we were told of Festivals in well-to-do centres where the threepence was jibbed at,

and of others in badly-off agricultural districts where it was paid cheerfully.

The remainder of the meeting was devoted to a discussion on the value (or otherwise) of Area Councils, election of officers, and other routine business.

At the Conference in the afternoon, the chairman opened with a brief summary of the Annual Report. The number of affiliated Festivals had increased slightly during the year, among the newcomers being several overseas, including one organized by a group of Scotsmen, and called 'The St. Andrew's Society of the River Plate.' This year's Summer School of Chamber Music at Bangor had been an even greater success than that held at Cambridge last year; and the experiment of adding to it a School of Orchestral Chamber Music had thoroughly justified itself. The difficulty now seemed to be to find a place where there would be sufficient accommodation for the School, judging from the size, enthusiasm, and prospects of growth already shown.

The discussion at the Conference was on two subjects: 'The future of the Competition Festival' and 'Broadcasting and the Festival Movement,' opened by Mr. Harvey Grace and Mr. Adrian Boulton respectively.

Mr. Grace began by quoting as his text a passage from the Annual Report to the effect that whereas in the past 'the main considerations of Festival Committees has been the securing of increased entries, more attention should be given in the future to attracting larger audiences.' He deprecated the undue stress that was often laid on the financial importance of attracting audiences. It was true that the Festivals could hardly go on without the public support at the box-office, but he reminded the meeting that, much as the Competition Festival needs the public's pounds, shillings, and pence, the public needs the Festival still more for the educational benefits it can confer. Too much importance was attached to record-breaking entries. The important thing was not the breaking of records, but the maintenance of the standard in educational value, spirit of the competitors, and continuity. It was possible for a Festival to increase on the statistical side, and yet to decrease in every respect that really mattered. As to continuity, it was infinitely more important that a few hundred people should enter year after year and continue to improve their taste and musicianship than that there should be three hundred this year, four hundred next, including three hundred new ones, five hundred the year after, including four hundred new ones, and so on. However, the problem now was not how to attract competitors, but audiences. Entries were keeping up, but audiences, on the whole, were falling off. Committees must get down to the job of finding out why, and of stopping the decline. His office that afternoon was to throw out a number of suggestions for discussion. [As most of them have already appeared in this journal in the articles on 'Festival Topics' there is no need to refer to them all.]

The poor standard of sight-singing was likely to prove an obstacle to the future of the choral side of the movement. It was too much to expect that adults should continue to spend month after month working at a few test-pieces that they had to pick up, parrot-wise. With good sight-reading they could learn the notes of a larger number of songs,

and find ample time for improving their performances on the interpretative side. The aim of the Festival movement was to make musicians, not parrots. He urged the need of a Summer School at which conductors, especially of new choirs in rural districts, could be shown how to teach their singers to read at sight, using the Tonic Sol-fa and Staff notations side by side. Choirs of adolescent singers should be formed everywhere in order to stop the leakage of promising young folk who dropped their singing at the change of voice, and never took it up again. He recommended an increase of 'own-choice' tests, a more cheerful type of song than usually obtained, less hackneyed instrumental tests, and any other steps that might conduce to variety, and so make the sessions—especially those held in the evening and on Saturday afternoons—more attractive to the general public. The question of date was also important. Festivals occurring in the spring had to compete more and more with outdoor games, owing to the extra hour of daylight due to the Summer-Time Act. He foresaw a time when Festivals would almost all take place between October and April. This would make the question of the supply of experienced judges even more acute than it was already becoming. He urged the importance of finding some means of gradually introducing new blood into the ranks of judges. Why not a Summer School for Judges? Public support could be increased and made stable by adopting a scheme of membership, whereby subscribers would receive season tickets. Not only would the financial result be considerable, but a larger number of people would feel a direct interest in the Festival.

The discussion produced much that was of practical interest. Space permits of reference to only a few of the contributors.

Miss Editha Knockor, apropos of the training of adjudicators, said that she had for several years held adjudicators' classes in her studio, with miniature competitions, as a result of which she had about half-a-dozen young people quite well-equipped.

Mr. Willoughby Walmisley made out a good case for the introduction of a class for player-pianos. It had been tried at the Wimbledon Festival, with success. It tapped a new section of the public; it presented no new problem to the judge, as the interpretations varied quite as much as in any other class. In the Wimbledon district there were nearly three hundred owners of player-pianos, so there was plenty of material to draw upon. [A strong point that Mr. Walmisley might have added was that the playing of two or three first-rate rolls in the final stage of such a class would add an attractive element to an evening session.]

Mr. George Dodds gave a helpful account of methods adopted at Newcastle. He is a strong advocate of membership schemes. There are about six hundred members of the Newcastle Festival, at a guinea a head, and a thousand are aimed at. [Smaller Festivals, of course, cannot charge so much, but even a five shilling membership can be made into a fine stand-by.] A great point is made of 'featuring' something special on every one of the nine evenings—a night each for male-voice, female, and mixed choirs, an opera night, an orchestral night, one for schools, and so on. The Operatic Society class has proved a big draw. In connection with the School classes

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a system of Parents' Tickets at 3d. has been started, with the result that many adults drop in at day sessions to hear their youngsters sing. Last year more than a thousand Parents' Tickets were sold; this is a help financially, but far more important is the widening of the Festival public. No doubt many a threepenny patron in the afternoon has been led to follow up by sampling some of the evening sessions. Newcastle has found it good policy to develop its extra-musical sides; to folk-dancing are now added classical and operatic dancing, and steps are being taken to carry the elocution section farther by including classes for local dramatic societies, the tests being twenty-minute plays. Here again the effect of tapping a new public for a special class will probably be an increased public for the Festival as a whole.

Mr. Herbert Wiseman told us something of what was happening in Scotland. The various ways of ensuring attractiveness suggested by Mr. Grace had been tried; nevertheless, the Festivals were declining—not in competitors, but in public interest. Some of the smaller Festivals however were stronger than ever; the falling-off seemed to be chiefly in the larger towns. Discussing a plea made by Mr. Grace on behalf of easier music for small rural choirs, Mr. Wiseman said that a real trouble in regard to school songs was the unreasonable degree of difficulty in many of the accompaniments. Composers were apt to forget that they were writing, not for highly-skilled pianists, but for elementary school teachers with no special pianoforte training. In many instances the first time the children heard these difficult pianoforte parts even approximately performed was when the official accompanist at the Festival played them! As to sight-reading, he had taken Summer Schools on the lines suggested by Mr. Grace; but he (Mr. Wiseman) was convinced that sight-reading was going down because teachers would no longer use the good, well-founded, psychological methods of Tonic Sol-fa. He warmly advocated the development of choral work among adolescents. But there was a need for special music for the purpose.

BROADCASTING AND THE COMPETITION FESTIVAL

Mr. Adrian Boulton began by assuring the Conference that most of the executive at Savoy Hill were anxious to help the amateur side of music-making, because they realised that performance, in however humble a degree, was an aid to listening. He was bound to add, however, that the various ways of helping the amateur music-maker were much more difficult than they appeared to be from outside. He wanted to link up his subject with the very interesting discussion they had just been having as to how Festival evening sessions might be made more attractive to the general public. But could they expect the B.B.C. to broadcast events that apparently could not attract a local audience? The B.B.C. had to be very careful as to the quality known as 'programme value,' and he held the view that an ordinary competition session had no programme value.

There were, however, plenty of things in competition festivals that were good programme-value. It was necessary to remember, however, that if the B.B.C. broadcast from a competition festival a performance of extracts from a well-known work, such as 'Elijah,' it would receive letters from

thousands of listeners next day asking, 'Why, seeing that big choral societies' performances of "Elijah" are relayed, do you broadcast this tinpot show from Little Pedlet?'

Mrs. Lampson suggested that it would be of great value to competing choirs if they could be given an opportunity of hearing a good broadcast performance of the work they were studying. There were certain standard works that are sung at many festivals throughout the year. Gramophone records were not always available. Broadcast performances would be not only useful to festival choirs, but also interesting to the ordinary listener.

Mr. Lancaster inquired whether the B.B.C. would consider a broadcast of a combined performance at the next National Festival, with the adjudication. That surely would be an event of first-class entertainment value.

Mr. Boulton said that that was a very useful suggestion. He went on to add that Mrs. Lampson had already approached the B.B.C. on behalf of Women's Institutes, and had promised to send to Savoy Hill some programmes that might advantageously be broadcast. The B.B.C. had not quite made up its mind, but it was hoped that two or three broadcasts of typical competition songs for female voices might be arranged.

Mr. Armstrong Gibbs expressed the view that in certain circumstances the enthusiasm of combined village choirs enabled them to give performances which were sometimes more thrilling than those to be heard from famous bodies. [He might have cited the Petersfield performance of Bach's Magnificat, conducted by Mr. Boulton himself, as a good example of this type of vitality.] He admitted that the broadcasting of indifferent performances would do the Festival movement more harm than good. He suggested, therefore, that the B.B.C. might consider the possibility of sending representatives to certain rural festivals where the chief feature was the combined performance of an important work. The representative would then be able to say whether he regarded the choir as being a possible material for broadcast during the following season.

Mr. Millar Craig, replying to this, and to suggestions as to Talks concerning the Festival movement, said that all these things had been done for years whenever a request had been made. Whenever the B.B.C. was asked to send someone to hear prospective competing choirs, or part of a festival, it invariably sent a representative.

Mr. George Dodds said that at Newcastle they had received the greatest possible kindness from the B.B.C. Almost every year, during the last four or five years, at least a part of one evening session, or sometimes two sessions, and on one occasion two nights and an afternoon session, were broadcast from the local station. Moreover, the broadcasting had had no adverse effect on the attendance.

Mr. Thompson suggested that schools would be greatly helped if, during the schools programme, occasional selections of songs suitable for school children could be broadcast, in order to help teachers in their selection of 'own-choice' tests.

Mr. Boulton, replying to the discussion, said that the B.B.C. recognised the attractive value of a really fine combined performance. They had a complete list of festivals, and he was in consultation with the Outside Broadcasting Director as to

the possibility of giving national broadcasts of a few of such festival performances annually, in addition to the relays from local stations. He emphasised the importance of accurate timing; it was impossible to interpolate into the evening programme a performance from a local festival unless that performance was very accurately timed.

After the Conference the adjudicators met in private. As three of the conclusions they arrived at affect their relations with executives, it was desired that these should be made public. The first was to the effect that adjudicators could not undertake the selection of test-pieces unless a suitable fee was paid. They were, however, willing to help committees by looking over the draft of a syllabus with a view to suggesting such improvements as seemed to be necessary.

The second matter had to do with fees. Several cases were mentioned of adjudicators being asked, after a festival was over, to accept a smaller fee than had been agreed upon, the request being made on the ground that the festival had not paid its way. It was the view of the meeting that as adjudicators were always ready to consider the financial difficulties of festivals when accepting an engagement, a subsequent request for reduction ought not to be made. There would be as much justification for an adjudicator asking, at the end of his engagement, for an increased fee, on the ground that the work had been unusually heavy.

The most serious point raised, however, was in connection with the alteration of a festival date after adjudicators had been engaged. Some very hard cases were brought forward. For example, an adjudicator, after booking a week's engagement a year ahead, and subsequently refusing other engagements for those days, was informed a few weeks before the engagement became due that the date of the festival had been changed. As he was not free for the date, the result was the loss of a week's work. There were instances, too, of an adjudicator being engaged for three days, only to find the engagement reduced at the last moment to one day. As in some instances a whole week's work had been declined because of the three days' fixture, considerable loss had resulted. The meeting, therefore, passed a resolution to the effect that, in the event of the date of a festival being changed, or of the festival being abandoned, the executive should be held responsible for any financial loss incurred by the adjudicator.

The attendance at the Conference was well up to the average. Numbers, however, matter less than the spirit of enthusiasm and good fellowship that made the function an enjoyable one from beginning to end. Much of this happy state of affairs was due to the admirable chairmanship of the Rev. C. J. Beresford, and the capital arrangements made by Mr. Fairfax Jones and his staff.

At the fourth Subscription Concert given by the orchestra of the New South Wales State Conservatorium of Music at Sydney, the programme included Mackenzie's Violin Concerto, 'Pibroch,' the soloist being Mr. Gerald Walenn.

The 1927 Music Club is now commencing its fourth season. We frequently receive inquiries from readers who wish to join an organization of the kind, so we add that full particulars may be obtained from the Hon. Secretary, Miss Susan Hedley, 'The Hopps,' Horley, Surrey.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Dr. Stanley Marchant has been elected President of the College.

The newly-elected members of the Council are: Mr. H. S. Middleton, M.A., Mus.Bac. (Ely), and Dr. R. S. Thatcher, M.A., M.C. (Harrow).

The following have joined the Examining Board: Dr. E. Bullock, Mr. G. D. Cunningham, Mr. Harvey Grace, and Prof. Kitson, M.A., Mus.Doc.

H. A. HARDING

(Hon. Secretary)

LINCOLN CATHEDRAL

Dr. Gordon Slater has been appointed to succeed the late Dr. G. J. Bennett, at Lincoln Cathedral. Dr. Slater is a native of Harrogate. He studied under Dr. Bairstow at York Minster, and took his Mus.Bac. (Durham), and F.R.C.O. at the early age of nineteen. After holding various appointments he became organist at Boston Parish Church in 1919, going from thence to Leicester Cathedral in 1927. He has done notable work as choral organizer and conductor. A portrait appears on the opposite page.

On the occasion of the recent visit of a party of English Public School boys to Uganda, a special service was held in the Cathedral Church of St. Paul at Namirembe, Kampala. The anthem was Palestrina's 'We adore Thee, O Christ,' sung in Lugandan. The hymns were sung in Lugandan and English simultaneously. At the Choral Festival in the Cathedral, on October 4, various choirs sang groups of anthems that included Lasso's 'We adore Thee,' Palestrina's 'O Jesu, King most wonderful,' Vittoria's 'The two Seraphim cried Holy,' Beethoven's Creation's Hymn, Wesley's 'Thou wilt keep him in perfect peace,' &c.

The Dedication Festival at Holy Trinity, Haverstock Hill, was marked as usual by a gathering of Old Boys of the choir, a Brotherhood founded by the late Mr. Arnold Cunliffe Smith, an enthusiastic amateur who took over the choir about forty years ago. Three of the Old Boys present began singing at Holy Trinity sixty-two, fifty-four, and forty years ago, respectively. We should like to see more of these Old Boys organizations formed in connection with parish churches. The Freemasonry among church chorists of long standing is so good a thing that it ought to be fostered.

The organ at Christ Church Cathedral, Oxford, re-built a few years ago by Messrs. Harrison, has recently been supplied with four of the seven stops left 'prepared for.' The additions are Dulciana and Octave wood on the Pedal, Contra Dulciana on the Choir (the Pedal Dulciana is borrowed from this), and a 4-ft. Clarion on the Swell. There remain to be added a Double Ophicleide and Posaune on the Pedal and a Contra-Tromba on the Great. We regret that space cannot be found for the specification of this fine instrument.

Five hundred members of choirs in the Sheffield Deanery joined in a Festival service at Sheffield Cathedral on October 12, singing Haydn's 'The Heavens are telling,' Lee Williams's 'Thou wilt keep him in perfect peace,' Bach's 'Jesu, Joy of man's desiring,' and Martin's 'Hail, gladdening Light,' under the conductorship of Mr. T. W. Hanforth. The accompanying was shared by Mr. C. H. Biltcliffe and Mr. C. F. J. Hornsby; and Mr. G. H. B. Stafford played Bach's G minor Fantasia and Fugue.

At the hundred and seventy-fourth anthem and organ recital at Brighton Parish Church, the choir sang a substantial excerpt from 'Parsifal,' and Stanford's 'The Lord is my Shepherd.'

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The new organ built by Messrs. Hill and Norman & Beard, for the First Clubland Church, Camberwell, was opened on October 1, Mr. Allan Brown giving a recital, and playing the 'Suite Gothique,' Lemare's 'Hanover' Fantasia, &c.

A series of monthly recitals is being given on the new Willis organ at St. Jude's, Thornton Heath. The players for November 13 and December 12, at 8 p.m., are Mr. Harold Helman and Mr. Harry Goss-Custard.

The organ at Grange Congregational Church, [Sunderland, was opened, after reconstruction, on September 24. Mr. James M. Preston gave a recital, playing the 'St. Anne' Fugue, Alan Gray's fourth Sonata, Healey Willan's Epilogue, &c.

We have received the syllabus of the Glasgow Society of Organists—a well-compiled affair, as usual, with names and addresses of members, library catalogue, list of deputies available, &c. The list of fixtures shows enterprise and variety.



Photo by]

DR. GORDON SLATER

[Frank Sproston, Leicester

About five hundred singers, drawn from twenty-two choirs, took part in the Ripon Diocesan Festival at Leeds Parish Church, on October 4. The Canticles were sung to Alcock in B flat, and the anthems were Tye's 'Sing to the Lord in joyful strain,' Stanford's 'Blessed City, Heavenly Salem,' and Parry's 'Jerusalem.' Dr. A. C. Tysoe conducted, and Mr. A. H. Lawrence accompanied.

The London Catholic Musical Festival took place on October 18. A Solemn High Mass for schools was sung at St. James's, Spanish Place, a choir of about six hundred children taking part. In the afternoon a large choir and orchestra performed at the People's Palace. Handel's 'Zadok the Priest,' Byrd's 'Salve Regina,' extracts from 'The Dream of Gerontius,' Anerio's 'Te Deum,' &c., conducted by Mr. Robert L. Hasberry.

A series of six recitals will be given at St. Mark's, North Audley Street, W., at 6.30, on the six Thursdays beginning November 6, the players being Mr. H. L. Balfour, Mr. Stanley Roper, Dr. W. G. Alcock, Mr. E. d'Evry, Mr. G. Thalben Ball, and Mr. Harvey Grace, in the order named. The organ is by Rushworth & Dreaper—a three-manual (Choir and Solo combined) of sixty-six speaking stops and forty-nine pistons.

Mr. W. A. C. Cruickshank has just completed fifty years of service as organist and choirmaster at St. Peter's Church, Burnley. The event was celebrated on October 17 and 18 by an organ recital given by Dr. A. W. Pollitt, a festival of combined choirs (three hundred voices), and a concert in the Mechanics' Institution. The *Burnley Express* of October 8 contained an interesting autobiographical article by Mr. Cruickshank.

The Chelsea Church Choir Union will hold its annual Festival at Holy Trinity, Sloane Street, on November 4, at 8. Nearly two hundred singers will take part, and the music will include Tchaikovsky's 'Hymn to the Trinity,' the Hallelujah Chorus, Ireland's 'Greater Love,' and Stanford's Magnificat and Nunc dimittis in A. Mr. H. L. Balfour will conduct, and Mr. Guy H. Eldridge will accompany.

Last season, Mr. Lynnwood Farnam gave in New York a series of recitals at which were played the whole of Bach's organ music. He is repeating the scheme at St. James's Church, Philadelphia, this season, beginning in November and ending in May. At his own church in New York he is playing a series of programmes devoted to 'Bach and his forerunners.'

At St. Mary's Cathedral, Glasgow, on October 25, the Glasgow and Galloway Diocesan Choral Festival took place. There were about seven hundred singers. The Canticles were sung to Brewer in D, and the anthem was Goss's 'The Glory of the Lord.' Walmisley's *Te Deum* in D was sung at the close. The organ (supplemented by drums) was played by Mr. Patrick Shannon, and Mr. John Pullein conducted.

The tenth annual Festival of the Coventry Church Choirs Association took place in Coventry Cathedral on October 9. There were about seven hundred singers, representing thirty-four choirs. Walmisley's setting in D minor was used for the Canticles, and the anthems were Byrd's 'Prevent us, O Lord' and Boyce's 'Great and marvellous.' The conductor was Mr. Harold B. Osmond, and the organist Dr. Harold Rhodes.

The choir of St. Mary's Church, Norwich, and the Norwich Chamber Orchestra joined forces on October 9 in Haydn's 'The Creation.' The soloists were Miss Annie Callis, Mr. Joseph Brundell, and Mr. T. G. Skingley. Mr. Cyril Pearce conducted, and Mr. Richard Lowne was at the organ.

We are glad to hear that the recitals which were for so long a regular feature at Glasgow Cathedral during the régime of the late Mr. Herbert Walton, are being continued by his successor, Mr. R. H. Clifford Smith. A batch of programmes of the series that began in the autumn show a catholic choice and taste.

'Judas Maccabæus' was performed at Viewfield Baptist Church, Dunfermline, on September 20, by the Church choir and the local Amateur Orchestral Society. The solos were sung by members of the choir. Mr. A. B. Sheddon conducted, and Mr. J. Barclay Sheddon was at the organ.

At a recital given at Ripon Cathedral, by Dr. C. H. Moody, on September 27, on behalf of the Organists' Benevolent League, a collection of over £23 was taken. The League needs a great deal more support of this kind.

The first of a series of recitals to be given this winter to the boys at Ardingly College, took place on October 1, the player being Mr. Harry Goss-Custard. The organ is a three-manual recently built by Morgan & Smith, of Hove.

Dr. W. G. Alcock gave the opening recital at the dedication of the new organ—a Willis—at Hillhead Parish Church, Glasgow, on October 11, his programme including Franck's Choral No. 3, Liszt's Fantasia and Fugue on BACH, Dvořák's Legend, &c.

The organ at Carlisle Cathedral has been overhauled, and was reopened on October 10, when Mr. Harry Goss-Custard gave a recital, playing Bach's Toccata and Fugue in C, Franck's Choral No. 2, Vierne's Carillon, Wolstenholme's Fantasia in E, &c.

The new organ built by Messrs. Kingsgate Davidson for the Durning Hall Unitarian Church, Stepney, was opened on October 16, Mr. David Beardwell giving a recital.

The programme to be sung by the Special Choir at Southwark Cathedral, on November 8, at 3.0, consists of Brahms's 'Requiem,' Byrd's 'Justorum Animæ,' and Parry's 'There is an old belief.'

Messrs. Henry Willis are to build a four-manual organ for the new City Hall now being erected at Sheffield.

RECITALS

Mr. H. Cyril Robinson, St. Peter's, Budleigh Salterton—Toccata and Fugue in C, *Bach*; 'North Wind' and 'South Wind,' *Rowley*; Overture to 'The Mastersingers.'

Mr. J. Durham Holl, St. John's, Lowestoft—Postlude in E minor, *Beck-Slinn*; Allegretto (Sonata in G), *Elgar*; Introduction and Toccata in D minor, *Stanford*; Slow movement from String Quartet in E flat, *Schumann*.

Mr. Gatty Sellars, Wesleyan Church, Cliftonville—Fugue in G minor, *Bach*; Allegretto in E flat, *Wolstenholme*; 'Chœur de Fête,' Sellars; 'Pomp and Circumstance' No. 4, *Elgar*.

Mr. Herbert F. Ellingford, St. George's Hall, Liverpool—Fugue in E, *Ellingford*; Sonata No. 5, *Guisant*; Allegretto in B flat, *Lemmens*; Sonata No. 14, *Rheinberger*; Prelude and Fugue in D, *Bach*; Finale (Symphony No. 2), *Widor*; Marche Héroïque, *Saint-Saëns*.

Miss Alice D. Barklie, Wantage Parish Church—Toccata ('Dorian'), *Bach*; Basso Ostinato, *Arensky*; Prelude on Cheshire Tune, *C. Wood*; Prelude on 'Vexilla Regis,' *Bairdslow*.

Mr. Norman Askew, St. Mary-le-Bow—Sonata No. 2, *Mendelssohn*; Chorale Preludes on 'University,' *Harvey Grace*, and 'The Old 104th,' *Parry*; Three Choral Improvisations, *Karg-Elert*.

Mr. W. E. Kirby, St. Paul's, Weston-super-Mare—Overture, 'Semele,' *Handel*; Entrata, Canzona, Corrente and Siciliano, and Finale (Partita), *Karg-Elert*; Toccata in B, *Harwood*.

Mr. Arthur Meale, Westminster Central Hall—Festive March, *Smart*; Allegretto, *Wolstenholme*; Sonata No. 1, *Mendelssohn*; Variations on 'Where the bee sucks,' *Benedict*; Prelude in G minor, *Rachmaninov*; Prelude, Fugue, and Variation, *Franck*; Caprice Orientale, *Lemare*.

Mr. A. H. Selection
C, *Schubert*
Mr. Leon
Prelude
Birds,
Rheinb
Mr. W.
Stanfor
in F, B
Mr. Ger
Fantas
Sicily,
Eler;
Mr. Lau
Prelude
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Gothiq
Mr. H. C
March
and las
No. 3),
Mr. G.
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Minuet
No. 4)
Dr. Thor
Overtu
Purcell
Elgar;
Mr. Leon
Nuptia
Variati
Stainer
Mr. Cliff
Adagio
Fugue
Concer
Mr. Albe
program
C, *Kry*
Dagma
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Miss Ma
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G mino
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on a H
Fugue
Toccata
Mr. Fran
No. 3,
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Darke.
Mr. J. C
Gothiq
Handel
A mino
Mr. A. I
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Letters to the Editor

THE TRUTH ABOUT PIANOFORTE TOUCH AND TONE-COLOUR

SIR,—I shall be much obliged if you will kindly allow me space to answer Mr. Gray-Fisk's criticism of my letter, as, his case being built up on misquotation and misunderstanding, I feel impelled to try to clarify the situation.

When Mr. Gray-Fisk asserts that Madame Levinskaya's book contains nothing (except where it reverts to old fallacies) beyond the principles laid down twenty-seven years ago by Mr. Matthay in his 'Act of Touch,' he does so because he has no conception of the tremendous task that Madame Levinskaya has undertaken and achieved. That the rest of the musical world is not so blind to the value and scope of her work may be judged from the following criticisms of Madame Levinskaya's book. (For full details, see cover of the book.)

(1.) 'This is a really remarkable book on pianoforte playing. . . . It is an entirely new and very remarkable synthesis of the advantages of the old and new Schools, which . . . Madame Levinskaya succeeds in combining into a system which cannot but impress one by its sanity and rationality.'

(2.) 'It is an entirely new approach to pianistic problems, containing so much food for thought, and such an overwhelming array of facts and data . . . that it is difficult to believe that this system will not usher in a new era in the Art and Science of Pianoforte Playing.'

(3.) Madame Levinskaya has evolved a system entirely her own; not divergent nor revolutionary, but embracing; with great skill she has combined opposite and conflicting teachings, and welded them into harmonious working.'

When Mr. Gray-Fisk asks for 'one solitary instance in support of the claim that Madame Levinskaya has added one iota to the knowledge of instrumental requirements and muscular conditions which has not already been provided by Mr. Matthay in his "Act of Touch" and numerous other works on the same subject,' I am literally spoiled for choice. To select one of the outstanding instances: Madame Levinskaya has swept away Mr. Matthay's purely arbitrary division of tone-production into two categories—Weight-initiated and Muscularly-initiated (see 'Act of Touch,' p. 108, Matthay)—together with his dictum that muscularly-initiated tone makes for harshness, while weight-initiated tone makes for full, round, sweet, carrying quality. Every one of the following tones—deep, full, clear, bright, ringing, brilliant, opaque, thin, ethereal, vibrant—as taught by Madame Levinskaya, can be muscularly-initiated; all are carrying, none are harsh. If the sound is harsh, that is in itself a proof that it has been wrongly produced, resulting in noise instead of tone.

Childish the bone of contention between Mr. Gray-Fisk and myself probably appears to the rest of mankind. It may be so to them, but to us poor devils of would-be pianists it is a matter of life and death. It is all very well for those talented and gifted souls who have no difficulties, or whose difficulties melt away with ease; they will play either because of or in spite of their teachers. But what about those who—hearing the manifold and beautiful varieties of tone-colour in the playing of such great artists as Gieseking, Moiseiwitsch, Iturbi, and knowing that much of the magic of their beloved pianoforte literature depends on the power of the player to control these varieties—are yet unable to capture with their hands what they hear with their ears? 'Why bother with them?' asks an unsympathetic public. Quite so, but Madame Levinskaya will grapple with and transform the most unpromising material.

With regard to tone-colour: no, Mr. Gray-Fisk, I do not mean *tone-quantity*, I mean *tone-quality*; and to those who have gained conscious control of the quality

Mr. A. H. Allsop, St. John the Baptist, Glastonbury—Selection from the 'Water Music,' *Handel*; Study in C, *Schumann*; Sonata No. 2, *Mendelssohn*.

Mr. Leonard Foster, St. Clement, nr. Eastcheap—Prelude in C minor, *Bach*; Bridal March from 'The Birds,' *Parry*; Prelude and Andante (Sonata No. 1), *Rheinberger*.

Mr. W. J. Lancaster, Bolton Parish Church—Postlude, *Stanford*; Vorspiel ('Tristan and Isolde'), *Toccata* in F, *Bach*.

Mr. Gerald E. King, Parish Church, Minehead—Fantasia and Fugue in G minor, *Bach*; 'Christmas in Sicily,' *Yon*; 'Now thank we all our God,' *Karg-Elert*; Toccata in C minor, *Boëllmann*.

Mr. Laurence M. Ager, Seaford Baptist Church—Prelude and Fugue in C minor, *Bach*; Sonata No. 4, *Rheinberger*; Concerto No. 5, *Handel*; Suite Gothique, *Boëllmann*.

Mr. H. C. J. Churchill, Central Hall, Westminster—March ('Irene'), *Gounod*; Symphony No. 5 (first and last movements), *Widor*; Fugue in G (Sonata No. 3), *Rheinberger*; Toccata in F, *Bach*.

Mr. G. Frederick Guyll, St. George's, Belfast—A *Handel* programme: Overture to 'Richard I.'; Minuet, 'Berenice'; Andante Moderato (Concerto No. 4); Finale in B flat (Violoncello Sonata).

Dr. Thomas Armstrong, Paignton Parish Church—Overture to 'Orlando,' *Handel*; Chaconne in F, *Purcell*; Fantasia in F minor, *Mozart*; Idylle in G, *Elgar*; Intermezzo and Bridal March, *Parry*.

Mr. Leonard Warner, St. Clement, nr. Eastcheap—Nuptial March, *Guilmant*; Prelude, Fugue, and Variation, *Franck*; Prelude and Fughetta in C, *Stainer*.

Mr. Clifford Roberts, St. John's, Hove—Toccata, Adagio, and Fugue in C, *Bach*; Introduction and Fugue on 'Æterna Christi Munera,' *Goodhart*; Concert Overture in C minor, *Hollins*.

Mr. Albert N. Bulmer, St. Clement Danes, Strand—A programme of Danish music: Prelude and Fugue in C, *Krygell*; Fantasia on Folk-Songs, 'Dronning Dagmar,' *H. Matthiessen-Hansen*; Paraphrase on a Melody by Gade, *H. Amberg*; Allegretto in C, *Gade*; Concert Fantasia on Two Church Melodies, *G. Matthiessen-Hansen*.

Miss Marjorie Renton, St. Mary-le-Bow, E.C.—Chaconne in E minor, *Buxtehude*; Allegro Marziale, *Greenhill*; Petite Pastorale, *Ravel*; Scherzo in G minor, *Bossi*.

Mr. Francis C. J. Swanton, St. Bartholomew's, Clyde Road, Dublin—Concerto in D minor, *Handel*; Prelude, 'Rejoice, ye Christian men,' *Bach*; Prelude on a Hymn of the Ancient Irish Church, *Swanton*; Fugue in C minor, *Mozart-Dupré*; Intermezzo and Toccata (Symphony No. 2), *Dupré*.

Mr. Frank H. Dunnicliff, St. John's, Torquay—Choral No. 3, *Franck*; Voluntary in C minor, *Greene*; Prelude and Fugue in G, *Bach*; Prelude on 'St. Peter,' *Darke*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Suite Gothique, *Boëllmann*; Introduction and Allegro, *Handel*; 'Finlandia'; Pianoforte Concerto in A minor, *Schumann*. (Soloist, Miss Elsie Ritchie.)

APPOINTMENTS

Mr. A. B. Bramley, organist, Acton Congregational Church.

Mr. Michael H. Franklin, choirmaster and organist, Parish Church, Strabane, co. Tyrone, Ireland.

Mr. Robert Arthur Hodgson, choirmaster and organist, St. Canice's Cathedral, Kilkenny, Ireland.

Mr. A. H. Lawrence, organist and director of the choir, Huddersfield Parish Church.

Mr. H. J. W. Miller, organist, Bombay Cathedral, India.

Mr. Harold T. Scull, organist, Queen's Park Congregational Church, Harrow Road, W.10.

or variety of tone-colour (the foundation of technique as taught by Madame Levinskaya), the control of *quantity* (within each of these different *qualities*) becomes the easiest thing in the world.

When Mr. Gray-Fisk writes: 'Miss Williamson's "proof" that Madame Levinskaya has so "succeeded in placing the control of tone on a scientific basis" as to make all her pupils play alike, is about the most damning indictment that could possibly be brought against any teacher,' the best condemnation of his grotesque distortion will be to re-state my actual words: 'The proof of this' (that she has placed the control of tone-colour on a scientific basis) 'lies in the fact that all Madame Levinskaya's pupils produce the same fundamental tone-quality with definite and distinct varieties of tone-colour where required, some having command over more varieties according to their respective advancement in her principles.' I was dealing solely with tone-colour as a part of technique, and made no reference to individuality or interpretation, which will always remain elastic. The fundamental tone-colour to which I refer is a beautiful singing *legato*, which was the aim of all the great teachers of the past, and it is to this fundamental tone that all the other varieties are added.

If Mr. Matthey had placed the complete control of pianoforte tone-colour on a scientific basis, the *entire tonal range* (i.e., every quality that we have ever heard from any artist) would be within the grasp of all his pupils. We know very well, however, that such a thing is entirely undreamt of—would be deemed fantastic and impossible. When Mr. Gray-Fisk says 'Listen . . . to the playing of such artists as Gieseking, Rachmaninov, or Hess; each of them is different from all other pianists, and one of the ways in which this difference is manifested is a *distinctive tonal range*,' he shows clearly that he himself does not imagine it possible that the *entire tonal range* could be at the disposal of anyone who cared enough to master the muscular states governing it.

This is where Madame Levinskaya's unique contribution to pianoforte teaching comes in: she has actually analysed the process (in the pianist) whereby tone-colour is varied, and her system of conscious mental-muscular control makes it possible of achievement, no matter what difficulties (in the shape of faulty muscular conditions) at present bar the way.

Mr. Gray-Fisk is actually afraid of the idea, on the grounds that pianists will lose their individuality thereby. But why confuse tone-colour with individuality? The same orchestral instruments (i.e., tone-colour) are present whether Szenkar or Mengelberg conducts, but their individual interpretation is in no way limited thereby. Why, therefore, need we be alarmed if a pianist can learn to control all the varieties of tone-colour of which his instrument is capable?

Not even envisaging the possibility of tone-colour as a basis of technique, Mr. Gray-Fisk naturally cannot understand the principles in Madame Levinskaya's book, but condemns them as fallacies since they are in opposition to the teaching of Mr. Matthey. Of course they are, since the whole system of training is entirely different. Whereas to Mr. Gray-Fisk 'the fact that the players of the Matthey School vary in their tone-production proves that individuality is encouraged,' to me it merely proves that they cannot control the same varieties because they have not been taught to do so.

Since, then, Madame Levinskaya is teaching something that Mr. Gray-Fisk does not realise can be taught at all, it is not unnatural that her principles should be outside his comprehension, and that such points as: (1) Aiming past the sound-spot in key-descent; (2) full arm-weight in agility-passages, &c., should appear to him terrible heresies. So they are, if incorrectly done; but would it not be more profitable, before condemning a new system, to gain experience and understanding of it at first hand?—Yours, &c.,

ELSIE B. WILLIAMSON.

Studio, 4, Dollis Hill Avenue,
N.W.2.

SIR,—I would ask the courtesy of your columns to intervene in this interesting, though somewhat acrimonious, dispute between the disciples of two apparently rival systems of technique—in the first instance for the purpose of pointing out certain misinterpretations and misunderstandings on both sides.

In the matter of 'colour' Mr. Gray-Fisk, in his first letter (August issue), quotes with approval Mr. Matthey's definition of 'colour' as being entirely quantitative—a laying out of one's work in large schemes and levels of expression. . . . You can, for example, have considerable stretches of *forte* colour or *piano* colour. Then in his second letter (October issue), he seems to object to what he takes to be Miss Williamson's acceptance of this definition. Yet it seems doubtful whether Miss Williamson ever intended to convey this interpretation, which is in any case not a happy one on the part of Mr. Matthey. Further, in justice to Miss Williamson, it must be pointed out that the common factor she claimed for Madame Levinskaya's pupils was a unity not of tone-quality, but of *fundamental* tone-quality. Hair-splitting in the matter of expressions and definitions is of comparatively little importance, of which a further word later, but if they have to be split, let the splitting be done fairly and with care. By 'tone-quality' Miss Williamson evidently implies 'tone-production' (see the end of her paragraph); exactly what is in her mind is, probably, a unity of fundamental (or primary) key-movement on the part of Madame Levinskaya's pupils. This is, therefore, not incompatible with Miss Williamson's claim (September issue) to 'definite and distinct varieties of tone-colour where required'; neither is Mr. Gray-Fisk's conclusion that 'all the pupils of Madame Levinskaya are taught to play with precisely the same quality of tone, and are expected to realise the constantly changing moods of music solely through quantitative variation,' defensible.

A word regarding the ever-vexed question as to qualitative variation of the tone of a single note, regarding which *The Times Literary Supplement* reviewer and Mr. Milbourn seem to be ranged against the other correspondents. It must be noted in passing that Madame Levinskaya takes exception to the statement of *The Times Literary Supplement* reviewer to the effect that 'a hammer always produces the same series of harmonics,' and proceeds to quote various authorities ostensibly in support of her objection. The authorities, however, instead of supporting Madame Levinskaya, entirely corroborate the statement of the reviewer, which is, of course, perfectly correct. Each hammer (or string) always produces the same series of harmonics; it is in the relative intensities of the partials that considerable differences can occur. It is these differences which account for variations in 'touch' or 'colour' (in its obviously true sense). Such variations most certainly exist in the case of a single pianoforte note, and a simple scientific explanation is as follows: Suppose any given note to be struck twice; on both occasions the hammer is moving at the same speed at the moment of contact with the string, and therefore on both occasions the tonal *quantity* is nominally (though, as will be seen, not actually) the same. On the first occasion the hammer commenced its journey, all the time gathering momentum, from its position of rest; the second time it started its journey (and its momentum) from the point half-way between point of rest and string. The speed on reaching the string is to be the same in both cases, but will the tone be identical? Certainly not (and experiment will confirm this); in the first case the hammer had a considerably greater momentum (and thus greater resilience) than in the second. Result—greater resonance in the first case; a slight dulling of the tone, especially of the fundamental tone, on account of slightly longer hammer contact, in the second case. Hence, 'colour' and 'touch' varieties, 'singing tone,' &c.

In the matter of 'key-bedding' (another vexed and much-misunderstood term), the whole point surely is that there exists both an important use and a dangerous

abuse of which to aim at entirely of notes floor, let analogy (gests) and quite ball and which they go to its

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SIR,— to the terest in a futile is the b which t ment.

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abuse of key-bedding. To use the key-bed as a floor on which the fingers dance is both natural and essential; to aim a single note (or, for that matter, any number of notes) at the key-bed is (as Mr. Gray-Fisk asserts) entirely wrong-minded. Does the dancer aim at the floor, let alone the cellar below? Madame Levinskaya's analogy to the marksman and target is singularly unfortunate, seeing that the bullet, in aiming (as she suggests) far beyond the target, becomes firmly embedded and quite unready for further service. The bouncing ball and racquet is undoubtedly the true analogy, in which the ball is aimed at, though each stroke should go to its rhythmic finish.

In conclusion, a word in praise of, and in the sense of, Mr. Broughton Porte's first paragraph. Of the making of technique books there is no end; and not any or all of them will make a Paderewski or a Backhaus. All the theory that these (or indeed, anyone) require for practical purposes can, with ease, be written on a single sheet of notepaper. Half-a-dozen facts about the mechanism of the pianoforte, and a dozen facts about the muscles of hands and arms, and you have it all. Obviously, to this must be added commonsense plus constant experiment and practice plus musical sensitivity (if possessed).

When examining pianoforte candidates one often feels the strange contrast between the vague and meaningless sentences rattled off on the subject of 'arm-weight,' 'muscular control,' and the rest, and the recent reply of Backhaus to an inquirer regarding the mechanics of his technique—to the effect that he had not the slightest idea how it was done!—Yours, &c.,

18, Basing Hill,
N.W.11.

RONALD CHAMBERLAIN.

SIR,—The vexed question of tone-colour as applied to the pianoforte, which is arousing considerable interest in your columns, appears to me to be largely a futile quibbling as to whether the term 'tone-colour' is the best to describe the infinite variety of colour of which the instrument is capable under skilled treatment.

It amazes me to think that your correspondent, Mr. Maurice Milbourn, who enters into the controversy, should acknowledge that he is neither a pianist, nor has read the latest treatise on the subject. How can a person without first-hand information and practical experience be able to appreciate and understand or even enter into the more refined and delicate shadings of which the pianoforte is capable?

He takes pains to assure us that whereas he is quite convinced that there is tone-colour as applied to the pianoforte when several notes are held in combination, he is equally certain that there is no alteration when a single note is produced, except in degrees of loudness and softness. How then can your correspondent account for an ugly and dry sound in *p* and a beautiful full tone in *f*?

Mr. Milbourn is mistaken when he questions 'that the number and relative intensities of the harmonics given by any one note can be controlled by touch.' For I can assure him, from practical experience acquired from Madame Levinskaya personally, that her dictum 'Whatever change is produced in the muscular state of our arm must inevitably react with mathematical exactitude on touch and tone-colour' is no empty phrase, but a most commonsense, practical, and true way of acquiring a wonderful control over all varieties of tone on one and the same note. It is only natural that those who have no capacity to do so doubt that it is possible.

I think your correspondent would be well advised, as also all pianists and teachers who are really keen and interested in their work, to get Madame Levinskaya's book and read carefully for themselves what she has to say about this very interesting and important point. Her remarks are so convincing that I consider that she has spoken the last word on the matter, and I feel sure that your correspondents who disagree with her, either

do so in ignorance of the true facts or through an adherence to preconceived though misdirected notions which are very difficult to shake off.—Yours, &c.,

22, Wellesley Road,
Croydon.
N. VICTOR EDWARDS.

[This correspondence will close with a brief reply from Madame Levinskaya in our next number.—EDITOR.]

ANGLO-AMERICAN MUSIC CONFERENCE : GETTING READY FOR 1931

SIR,—As is known to all your readers, last year saw the first meeting of an Anglo-American Music Education Conference—at Lausanne, where four hundred and twenty members were present, representing almost all parts of the British Empire and the United States. At that Conference, we who sign this letter were elected as a working committee to plan and carry through, in co-operation with a similar American committee, a second and greater Conference in 1931. We now ask the hospitality of your columns to report progress.

1. The Conference is definitely arranged. Its date is Friday, July 31, to Friday, August 7, inclusive. The use of the University and Cathedral of Lausanne has again been generously granted by the authorities, and so has that of the Palace Cinema, holding eleven hundred people. The Hotel Managers' Association of Lausanne has agreed to reserve a thousand beds for our members, which at the busy season of the year is no small concession (if more than a thousand apply for membership we shall probably have to refuse late applicants).

2. The joint-presidents of the Conference (both of whom we hope to have with us) will be our last year's British president, Sir Henry Hadow, and Dr. John Erskine, the well-known novelist, University professor, authority on English literature, pianist, and director of the Juilliard Musical Foundation in New York.

3. Our British chairman has this year visited the United States to confer on our behalf with the American chairman and committee, and a British sub-committee has lately met in Switzerland. As a result there has been brought into existence and agreed upon, a programme differing in some respects from any Conference programme we have hitherto seen, and especially in this fundamental particular—that it includes no 'papers' or 'lectures' whatever, but only carefully-planned debates and conversations, either before the whole body of members or before sections devoted to the interests of special branches of musical education.

4. The recreative side of the Conference has received careful thought, for to most of us the event must be not merely a professional parliament, but also a holiday. The period (eight full days this time, not seven as last year) takes in a restful Sunday and a mid-week 'Expedition Day'; on these days no work will be done, thus agreeably breaking up the period and relaxing the tension. On the Sunday afternoon the whole of the members will be taken, without charge, for a tour of the lake, on our specially chartered Conference steamer, and on the Wednesday they will be offered—at reasonable prices—two alternative full-day Conference tours to Geneva and to the St. Bernard Pass and Monastery. On all other days, afternoon time is left free for recreation, and for those days shorter optional excursions have been arranged. The evenings are all earmarked for music and social enjoyment: eminent artists, British, American, and Continental (including, almost certainly, a fine string quartet), will be responsible for the music. There will be two programmes of music in the Cathedral, in which the Conference Choir will, as last year, take part, as will some of the best British and American organists.

5. The music publishers of Europe and America will again be invited to take part in an Exhibition, and there are already indications that the invitation is likely to be widely accepted, so that members will enjoy

a unique opportunity of making acquaintance with the best and newest musical publications.

6. Any of your readers who were present at the last Conference will remember that the General-Committee spent a good deal of time considering the proposals of a group of Continental musicians who presented themselves with a plea and a plan for a widening of the scope of the Conference in the direction of making it completely international. A special committee was appointed to consider those proposals, and its decision, as ratified by the General-Committee of the Conference, was that the time had not yet arrived (might, indeed, never arrive) for a completely international Conference, but that a careful pace forward should be made in 1931 by the issuing of an invitation to the musical educational profession of non-British and non-American nations to send representatives, the English language to remain, however, the sole language of the Conference. We have taken steps to carry into effect this decision, and from preliminary inquiries made it seems clear that at the 1931 Conference we shall enjoy the added interest of the participation of eminent representatives of other nations.

7. The last morning of the Conference has been set aside as a 'Review Morning,' at which the chairmen of the various sections will report on the proceedings of those sections, and will bring forward any resolutions—suggestions or pronouncements—such as may in some cases be issued to the general educational world, and in others be forwarded to particular official bodies. This final gathering may be expected, then, to collect at a focus the best thoughts of the Conference, and, by anticipation of the opportunity it will offer, to give more definite point to the whole of the proceedings of the previous seven days.

8. The greatest attention has been given to the question of the cost of attendance at the Conference. By the exercise of a good deal of contrivance this has been brought very low. We will not quote figures here, but will only ask you to allow us to say that the minimum inclusive Conference Fee (covering travel, comfortable hotel accommodation, boat trip, opening garden party and closing banquet) is, we think, within the means of practically any musician in the country—given the period of nine months still remaining in which to put by the occasional spare shilling. But we must offer the warning that the number of places that can be promised at this minimum price is limited, so that those who wish to avail themselves of it would do well to register their intention without too long delay. This warning, in a measure, applies indeed to all the various grades of accommodation. Though we have a total of a thousand places to offer, there is necessarily a limited accommodation at any particular one of our five prices.

In order not to break into family arrangements and the joint holidays of friends, arrangements have been made for an order of 'Companion Members,' who may accompany full Members at a reasonable fee, without taking part in the professional meetings of the Conference.

9. The whole of the travel organization has been placed in the experienced hands of Messrs. Thos. Cook & Sons, and it has been arranged that their fifty offices in the British Empire and the United States shall serve as branch offices of the Conference, the Head Conference Office being on their premises at Berkeley Street, London, W.1. All particulars of the Conference may be had at any of these places.

10. A six-page 'Advance News Summary' of the Conference has been prepared. Associated with it is a Questionnaire designed to discover the wishes of prospective members on a good many points of detail. The 'Advance News Summary' and its Questionnaire will be sent post free on application to any of the Conference offices, and it will greatly help us if such of your readers as have not already had a copy by post (we have sent out fourteen thousand) will kindly apply for one forthwith.

11. An essential feature of the work of the Conference lies in its constituting a meeting place for musicians

from all parts of the Empire. Not only should Britons there meet Americans, but Australians should meet Canadians, South Africans meet New Zealanders, and so forth—and Britons and Americans meet all of them. The whole English-speaking musical world, should, in fact, be adequately represented. By the help of the various High Commissioners, &c., in London, and of the various Dominion and Colonial Boards of Education as also of University professors of music everywhere and of the general press, we are trying to get into touch with Dominion and Colonial musicians. But it is difficult to find means of direct communication with any but a comparatively few whose names and addresses happen to be known to us or to be available through rather meagre books of reference, and we earnestly beg any of your Dominion and Colonial readers who have not already received a copy of the above-mentioned 'News Summary' and Questionnaire to put themselves in touch with us or to apply to any of our fifty offices.

At our last Conference we were all of us delighted to receive a telegram from His Majesty The King in which he expressed the view that such meetings 'could no. fail to help towards the development of music in both nations.' It is in this faith that we confidently call upon your editorial generosity to help us in arousing to a sense of the opportunity that lies before them, all our fellow music educationists, both private teachers and members of the staffs of places of learning of all grades from the infant school to the university.

In closing this communication we should like to express the pleasure we have felt during the period of friendly discussion with our generous-minded American colleagues, and to say with what happy anticipation we look forward to this second and greater gathering between the musical educationists of their country and of the British Empire.

MABEL CHAMBERLAIN

(Music Lecturer at Stockwell Training College for Teachers).

HARVEY GRACE

(Editor of the Musical Times).

W. H. KERRIDGE (Hon. Secretary)

(Director of Music at Chelsea Polytechnic; Secretary of the British Music Society).

A. FORBES MILNE

(Musical Director of Berkhamsted School).

PERCY A. SCHOLES

(Chairman of British Committee of the Conference, and its Hon. General-Secretary).

A PLEA FOR THE ORGAN RECITAL.

SIR,—If discontent is healthy, there is hope for organ music. I find in many quarters a very lively desire to improve the circumstances of the organ recital, to raise its artistic level, and to extort from the musical public its unwilling recognition of the organ's value. Can we do nothing but wait?

I wish to suggest a way by which, I believe, it would be possible to establish quickly the *real* organ recital as an existing fact. It is simply that we should combine our energies to organize recitals of the right kind.

Certain expenses would be involved, and to cover them we can form ourselves into an organization on a subscription basis. Now a quite modest subscription from even a small group of enthusiasts would suffice to begin a series of recitals such as we have never had before. Isn't it worth doing?

Here are some points that have occurred to me: (1) The organization—shall we call ourselves the 'Friends of Organ Music'?—should exist 'for the purpose of promoting recitals of the highest possible kind.' We should aim at equalling the conditions of a fine pianoforte recital or chamber music concert. But as culture progresses, we should expand our conception of what is the highest possible kind. (2) With an annual subscription, an annual series of recitals would be arranged, by various players and perhaps in various buildings. The members would be admitted by ticket. The most important thing is to make a beginning; if it is of sufficient promise, the membership will certainly

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increase. (3) The achievement of the standard depends upon really enlightened direction, upon a management ahead of public opinion. It must be free from convention, from preconceived ideas, from the tyranny of past standards; there must be no favouritism, no self-seeking, and no unintelligent criteria. It may be needful for a small committee to be given rather autocratic powers. Clear vision and bold handling are wanted, and these things come more readily from a small governing body than from a large. (4) It is desirable that the building shall not be a church. On the other hand, it would be better to begin, if needs be, in a church with fine resonance and a fine organ, rather than in a hall with neither. We must accept what is available; some day the Friends may have a building and organ of their own. (5) The membership should be by no means be confined to organists. On the contrary, we may look for the help of enthusiastic amateurs to bring the scheme into existence; and in the end, if the membership be not largely drawn from the musical public that supports other recitals, we shall have failed.

Consider how serviceable a mechanism it would be. Each year we should be able to look forward to our organ recitals as we look forward to the season's concerts, and with how much more of personal interest! Everyone would benefit. Recitalists would have opportunity for doing better work, under conditions more helpful. Organists, as a body, would benefit by the work of the most enlightened members of the profession. The profession would benefit by the constant raising of the standard. Unrecognised talent would have opportunities of proving itself. The amateur would hear recitals such as he longs for. And the public would have another joy added to life, which it needs although it doesn't know it. How far the development might go no one can say.

We need ideals, enthusiasm, movement—the generous temper we call Youth. Youth, however, is not a matter of age; people who have once been really young are young always. It is this gift of lasting youth that does most things, and solves most difficulties. Is Youth ready?—Yours, &c., ARCHIBALD FARMER.

6, Carlingford Road, N.W.3.

SIR,—In his article 'The Future of the Organ Recital,' Mr. Archibald Farmer refers to the series given by the late Edwin Stephenson at St. Margaret's Church, Westminster, from 1914 to 1922, and adds that there must be many who have found that hour on Saturday afternoons a blank since then.

This would naturally lead one to believe that recitals at this church have been discontinued since 1922; but it must surely be known that this is not so.

I would suggest that there is no need for those organ-lovers to miss their hour of pleasure, as I am convinced that they could experience it at the recitals that are still given every Saturday evening at 5.30.

I was not privileged to hear Mr. Stephenson's playing, but I have heard two or three of our best known organists at odd times on this organ, and am very well content to settle down to the playing of the regular recitalist, Mr. Herbert Dawson.

To me, and doubtless many others, these Saturday recitals are a source of deep enjoyment, and something to look forward to week by week.

I heartily endorse Mr. Farmer's tribute to the lovely instrument at St. Margaret's, and the ideal atmosphere of this church.—Yours, &c., 'ORGAN LOVER.'

London, S.W.

SIR,—Regarding the matter of offertories at organ recitals, I recently read in an article on a series in South London that, 'in a footnote to the programme leaflet exhorting liberality, "members of the congregation, when deciding how much to contribute, are invited to bear in mind the cost of attending a good musical performance in a concert hall."'

During the course of a recital in North London, on Saturday, October 11, I was taking the plate round

(bags are useless at organ recitals!), and I came to a party of four very well-dressed people—two ladies and two gentlemen. The elder of the two men put in the plate a sixpenny piece, and when I held the plate for the rest of the contributions, I was met by blank stares, and the exclamation from the senior lady of the two: 'Oh! Daddy has put it in!' This means three halfpence per person for a magnificent recital made up of works by J. S. Bach, Widor, Rheinberger, Vaughan Williams, César Franck, &c.—Yours, &c., C. R.

THE ORGAN AND THE GRAMOPHONE

SIR,—I have read with considerable interest and some surprise the remarks of 'Discus' on organ recording, which have appeared in the September and October issues of the *Musical Times*; and having taken an interest in the subject for some time, and made a fair collection of recent organ records illustrating widely different types of instruments, I should like to make a few criticisms on some of the views expressed in the articles.

1. 'We ought not to be satisfied with a record that cannot be played with satisfactory results on any good model.'

I think this takes no account of the rate at which gramophone design is advancing, and it seems to ignore the possibility of recording technique having gone somewhat ahead of reproducing technique. None of us to-day could stand the noises produced from even a modern record on a pre-war gramophone. In a few years shall we be satisfied with the 1928 models in use to-day? The published figures for the 1928 H.M.V. Exponential Gramophone admit that it gives no appreciable response below about seventy frequencies (8-ft. tone) even where these notes are present in the record. A good electric pick-up and amplifier will give 16-ft. tone almost in its full value, with reinforcements from the overtones of the 32-ft. With all due respect to the gramophone makers, I venture to think that their craft is yet young, and that to form a just estimate of the best records we must hear them played on a 'super' model.

2. 'Often the effects that are best for normal purposes are the worst for the microphone.'

Then it is up to the microphone to reform itself. As a reproducing agent, it is the duty of the microphone to give us the most faithful possible facsimile of the actual tones which delight our ears in the open hall or church.* Ten years ago a symphony could not be recorded without the score being tampered with and the bass reinforced with double-bassoons, &c. Improvements in recording technique have put an end to all that, and the finest orchestral records are now taken in the actual concert-hall. If we build a special organ consisting entirely of the stops which are now supposed to record best, it will be out of date almost as soon as it is built.

3. This opens up the whole question of the studio organ, which seems to me an attempt to bring the mountain to Mahomet. The argument is this: People like the organ, especially, say, the organ in 'Barchester' Cathedral, and they wish to hear good organ music recorded on the familiar tones of that organ. The critics reply: 'We cannot reproduce that organ, but we will give you a record of our new scientifically constructed organ in our padded studio, in which you will hear every note of the music without the distracting element of "atmosphere." It is as though I were to go to a photographer and ask for a portrait of a friend and were to receive the reply: 'We cannot supply a portrait of him. Our skill is insufficient to secure a good photograph of a somewhat difficult subject, but we can give you an excellent likeness of the dull-looking fellow next

* It does this extraordinarily well in the broadcasts from Southwark Cathedral. Why not on records as well as on the wireless?

door, whose face is simply made for photographing.' Surely my answer is: 'Please try to improve your skill, or I will try another photographer.' It is a matter of taste how far certain compositions gain or lose by the slight blurring of an echoing building. A quick moving composition certainly loses a good deal, but I would rather hear a slow moving fugue like the Bach C major in King's College Chapel, Cambridge (with its 16-second echo) than on any other organ in the world; and one day it will not be beyond the skill of recording to give us this spacious effect in our homes. If it is necessary to get the pipes equidistant from the microphone, the way may turn out to be by placing a number of microphones in different places.

I am surprised to hear the Queen's Hall organ described as good for recording. Of course it is clear. I have M. Marcel Dupré's records of the 'Passacaglia.' The playing is clear, and the tone at times good. But the deadness of the building is dreadful. Every time the player lifts his hands for an instant, a wet blanket seems to fall over everything; and when the final chord is taken up, the walls of the building seem to punch me in the face. The other concert-hall record I have, the Toccata in F on the Westminster Central Hall organ, is not so bad in this respect, but the tone is piercing, and the instrument seems to consist of nothing but reeds. Undoubtedly, the finest organ records, though I grieve to say it, are made by the Germans, and the organ of St. Michael's, Hamburg, seems to me the ideal recording instrument. The Polydor records are not as free from scratch as the British ones, but they do capture the tone to such an extent that one can use records of the different instruments to illustrate the differences of organ design, and one can really get a good notion of the balance of tone of a Silbermann instrument (I think I am right?) for instance, from the records of Paderborn Cathedral. This capturing of the individual characteristics of different organs is very interesting, and there is one curious example from Notre Dame, Paris. This organ generally seems to record badly, probably because insufficient attention is paid to tuning; but in one record (Odeon 166147, Bach's Chorale Prelude 'En toi est la joie') a most remarkable effect is produced, the effect on an electric reproducer being that of a great peal of bells when one is standing close under them and getting all the overtones. This happens to suit this particular composition, and vividly recalls the old phrase 'jubilate in organis.' The other side of the record is poor. Of records from English organs I think St. Paul's seems to give the broadest tone, but I have been pleased, on the whole, with the recent Westminster Abbey one which has been so severely criticised. I cannot help feeling that in one respect, at all events, it is the criticism rather than the record that is 'baseless.' On my instrument the pedal A, which begins ten bars from the opening of the prelude, is so powerful that I have been using it for adjusting my loud-speaker, satisfied that if it does not chatter on that tremendous 'boom' it will not on anything else.

In considering organ music one thinks naturally in terms of Bach, and I quite admit that much of his music, especially the quieter Chorale Preludes, can be adequately rendered on quite a small instrument. But in writing his bigger effects of suspension and magnificent discord, I feel sure that a certain amount of the 'big building' effect was expected by the master. After all, it is a matter of compromise—the risk of blurring on the one hand, and the loss of dignity on the other; and in the case of the latter we can forgive an occasional passage not being quite clear-cut, especially if we can supply the missing notes from memory or from the score. The echo-less studio-organ may be a boon to students of counterpoint, but will it win admirers for the poetry and nobility of the music?

The reproducing instrument used by myself has been built to incorporate the researches of a well-known expert on organ tone, and seems to me to give a better

balance of effect than any I have yet heard on the market. I think it possible that it has brought out features in the records I have mentioned, which have possibly escaped the reviewers.—Yours, &c.,

'Oakhurst.'

HUGH GARDNER.

Harrow-on-the-Hill.

['Discus' writes: 'Mr. Gardner's interesting letter does not really meet my chief point, which is that records of organ music ought to be playable on any good type of gramophone, with approximately the same good results as are obtained from other records. Mr. Gardner plays his records on a specially built instrument that is beyond the reach of most of us. I maintain that so long as organ records are issued for normal customers the only fair test is the normal instrument. Why does Mr. Gardner so readily assume that the organ-recording studio will necessarily be deadening in effect? The studio of my dreams will possess enough resonance to warm and vitalise the tone, but not enough to confuse the music. Mr. Gardner's portraiture analogy is not convincing. Anyway, I should describe all but the very best of the Barchester Cathedral records as dimly recognisable impressionistic pictures, and those made in the studio as good portraits.']

AN ENGLISH CHOIR'S VISIT TO JUGO-SLAVIA

SIR,—A party of English singers, who recently made an expedition to Jugo-Slavia at the invitation of the choral societies there and the Government, are anxious to place on record their appreciation of the welcome accorded to them by the officials and peoples of that country. I address this to you in the belief that the experiences of the party may be a matter of general interest to the musicians of England, as well as a testimony of our appreciation of all that was done for us.

About forty members selected from the London Choral Society, with a few other enthusiasts from important choral bodies from the provinces, constituted the choir.

The journey itself via Bâle, Venice, Trieste, and thence a two-days' steaming down the Adriatic, provided the opportunities for the necessary rehearsals, which were sufficiently numerous and strenuous to enable the singers to develop into a cohesive and well-balanced choir.

It would be difficult to overstate the cordiality of the welcome we received, and the interest inspired by our arrival at the places visited. Royalty—perhaps even a film star—could not have aroused more enthusiasm. At the various quays and railway stations, a military band playing our National Anthem greeted our coming. Then a deputation of civic dignitaries was drawn up to receive us with speeches of welcome—duly interpreted when necessary. The Governor of the province or Mayor of the city preceded us in procession in the wake of the band through throngs of cheering townsfolk. The best hotels were placed at our disposal, free passes over the State railways were given to us, special compartments reserved, cars to take us for picnics in the woods, guides to show us the sights in the various towns and districts, banquets of Lucullan extravagance, and audiences vast and happy enough to delight any performers.

We sang in the enclosed square of the Cathedral at Dubrovnik—an almost ideal concert hall, though in the open air. The lofty old dormered houses, filled at every available spot by eager listeners (the audience exceeding three thousand in the square) reminded me irresistibly of the street scene in 'Die Meistersinger.' At Split (Spalato) I was assured more than eight thousand people were listening, and there was no disturbance or movement even on the outskirts of the crowd. In the warm, still nights, it was all more like fairyland than reality. Concerts were given in the rebuilt theatre at Belgrade, in the Philharmonic Hall at Ljubljana, and the Opera House at Zagreb, hundreds of people being turned away, and the reception was such that it is difficult to give an adequate impression of our experiences.

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These warm-hearted and enthusiastic folk were irrepressible. Everything that forethought could dictate or suggest for our delectation was provided. They sang to us songs of their own country, and very striking and moving these were; particularly well-rehearsed and 'put over.' The male voices were especially fine, and the contrast of volume extreme. All was on a very high level of excellence.

Wreaths of laurel and bay were presented to the choir at the large towns; bouquets to the ladies; banquets, dances, gipsy bands delighted us until we were bankrupt of expressions of gratitude.

Regarding our programmes: after a commencement with 'Here's a health unto his Majesty,' we proceeded to 'Sumer is i-cumin' in,' some madrigals of Weelkes and Morley, some Purcell selections, sea shanties and Elgar part-songs (the settings from the Greek Anthology), finishing with 'Auld lang syne,' for which the audience usually stood, being persuaded that it was the National Anthem (which followed it).

It was all through the disinterested efforts of Mr. Frederick Woodhouse, who worked in the country for the Red Cross during the war, that all this came about, and if you, Sir, of your goodness, can find room for the expression of our very sincere gratitude to the Government and the Choral Societies of Jugo-Slavia for their hospitality and hearty welcome, and to the peoples themselves who thus demonstrated their warm-hearted attachment and good-will to England, we shall be grateful to you. Through the *Musical Times* our heed of their attachment to the British will be broadcast throughout the English-speaking nations of the world.—Yours, &c.,

ARTHUR FAGGE

(Conductor, London Choral Society).

CHOIRBOYS AS BOY SCOUTS

SIR,—It would be interesting to learn the views of any of your readers who have experience of the 'Boy Scout' movement among members of Parish Church Choirs under their charge.

Since the formation of a troupe at my church six months ago, I have noticed certain disquieting results, which, of course, may be attributed to a wrong conception of the movement by its local administrators, or may be a feature of the movement as a whole. I know nothing of Scouting itself, and I must therefore judge it solely by what I have seen.

The half of my boys who have joined show signs of what I can only term restlessness. Whilst with me their behaviour is normal; it is their spirit which has changed. They seem no longer capable of that quiet and steady application to work by which the efficiency of a choir is maintained. They obviously find choir life a little dull and uninteresting. Their attendance and punctuality have been affected. Outside the church their behaviour has been the cause of an unusual crop of complaints from local residents; I gather that at home and at school there have been reasons for some dissatisfaction. A more serious case (of theft) occurred in the case of a boy whose lapse is generally attributed by those who know him best to over-excitement. In addition, I find that shouting, apparently an essential feature of camps and places where boys scout, helps neither a boy's voice nor his manners. Further, now that home-lessons claim a boy's leisure to such an increased extent, attendance at choir is difficult enough to secure from him without the competition for his limited spare time by such organizations as Scouts. In the conflict of loyalties that ensues it is hardly surprising that the boy sometimes elects to resign from the attraction which offers less glamour and less physical excitement, especially when the successful rival has an extremely powerful organization like that of the Boy Scout movement.

We choirmasters are too prone to consider our problems as capable of a purely parochial solution. My difficulty is, I submit, part of the much wider question of the growing regimentation of children's leisure, often by secular bodies, which I would commend to the

leaders of our Church as a subject for research. Unfortunately, the new principle of fussy intervention into matters which concern the family and the Church, which characterizes the outlook of this age, and is reflected in its grandmotherly legislation, is penetrating everywhere. Even our children's hours of ease must be highly organized, regardless of the fact that the superimposition of an adult sophistication destroys the most valuable part of children's play—its spontaneity. There are so many self-appointed leaders of youth about to-day that I find most boys endeavouring to carry out a schedule of weekly engagements which would reduce many an adult to a state of nervous prostration. Many parents, school- and choir-masters agree that the boy of to-day is too frequently driven to something approaching this condition, making the natural process of his development an abnormal one. In addition, there is another influence, the cinema, with its almost unlimited power to corrupt and distract. The progress of the Scout movement among my boys has definitely led to an increased appetite for this form of 'recreation.'

The position to-day is a serious one, and we should be neglecting both our duty and our opportunity if we who are responsible for a by no means unimportant section of the Church's work among the young failed to grapple with it, for the honoured institution of the Church Choir seems to be in danger of extinction sooner or later. The problem is rendered more acute by the fact that the organization of which I complain is said to be losing no time in establishing itself in every Church up and down the country. We know that the Church has something very definite to offer its chorists. What is to be our attitude?—Yours, &c.,

'CHOIRMASTER.'

MR. DAWSON FREER'S LECTURE ON SINGING

SIR,—As one who has spent many years in unremitting tuition and study consonant with the purest traditions of the one and only *School*, and has enjoyed intimate contact with a very great number of singers of international repute, may I be permitted to exercise a little constructive criticism in contradistinction to Mr. Dawson Freer's paper published in the August issue of the *Musical Times*? I would state at the outset that I write in no contentious spirit, but with a desire to eliminate what, to my knowledge, is erroneous and misleading.

On p. 727, Mr. Freer wrote: 'No one can be conscious of any sense of movement by which the actions of the vocal cords can be guided.' I do not suggest that this is Mr. Freer's own invention; I know it is not, because it is continually being voiced. This snowball error has grown by dint of rolling on tongue and mind, and although it has assumed pompous proportions, its composition is still aqueous and devoid of the substance.

All the great artists of the past and present have been taught and know how, consciously and deliberately, to bring about the *exact adjustment*, or setting, of the vocal cords to satisfy the conditions of pitch and quality of tone on all vowels. What distinguishes the great singer from the mediocre is precisely the fact that he is able consciously to adjust his vocal cords to meet the exact acoustical conditions of *all pitches on all vowels*. It is only the truly *natural* voice (that is, a voice which is able without previous tuition to form and limit perfect tones on *all* vowels at *all* pitches) that sings without the conscious adjustment by the vocal cords. Such voices, however, are extremely rare, and the proud possessor requires, nevertheless, to be taught consciously how to use and preserve this *natural* mechanism.

I believe it will come as a surprise to the majority when I state that in a well-trained voice of, say, two octaves in compass, the number of *different* focuses or points of impingement and compression of the resonant column is no less than a hundred and fifty! This number applies only to the six basic vowels: AH, AY, EE, AW, OH, OO. It seems incredible, perhaps, but is absolutely true. Is it then a matter of surprise why so few

'arrive'? (especially when perhaps the vast majority of teachers inculcate the monofocus principle, viz., the concentration on one pet point of the hard palate of all tones regardless of pitch and vowel, regardless of acoustical and æsthetic laws, a principle best known as 'forward production,' and which is a fallacy). But if to multifocus we add a perfect attack and a clean, crisp, and correct formation and release of the consonants, we secure the ideal mechanism on which alone true interpretation is built. *Vocal mechanism is the substratum of interpretation*; the first is cold, though 'éclatant,' without the second, exciting admiration, but rarely causing thrills; the second is invariably warped because passing through and manifested by a distorted physical vehicle.

The subject is so vast that I cannot and must not trespass further on your kindness and space, although the temptation is great, in regard also to other points of Mr. Freer's paper.—Yours, &c.,

E. HERBERT-CAESARI.

SIR,—Mr. Marriott states that my ideas on teaching singing will not commend themselves to serious teachers. With that sweeping statement I am not concerned, being quite content to leave every 'serious teacher' the liberty of forming his own opinion.

It is, however, a pity that Mr. Marriott has not taken the trouble to read my article with more care before attempting to criticise it. My remarks regarding the acquisition of compass were surely obvious to the average teacher—serious or otherwise. Let me, however, endeavour to make them even clearer to your correspondent. The student should not directly work for compass. He should learn to sing well with the notes he has, and then he will possibly find that he is able to extend his vocal range without strain.

I quite agree that 'there can be no good singing without good emission,' indeed, I was under the impression that this was a vocal platitude.

Whether my statement regarding Darwin's 'principle of antithesis' is misleading or no does not depend, as Mr. Marriott seems to think it does, on the action of the vocal cords. It would be folly to try to regulate the action of the cords by means of *conscious* muscular control. As Sir Frederick Mott states in 'The Brain and the Voice in Speech and Song,' 'We are not conscious of any kinæsthetic [sense of movement] guiding sensations from the laryngeal muscles.' In Handel's day the laryngoscope had not been invented, yet the singers of that time must have had a wonderful vocal technique. Too much stress is laid by pseudo-scientific writers on voice-production on the action of the vocal cords. No method of teaching singing is feasible, or truly scientific, that endeavours to instruct a pupil to control directly muscles that can only function unconsciously.—Yours, &c.,

DAWSON FREER.

6, Rotherwick Road, N.W.11.

CONVENTIONS

SIR,—Reclining in holiday mood in a sunny garden I mused idly on musical conventions, and wondered why they were so. For instance, why does a conductor stand to conduct a concert, and sit to conduct an opera? I remember many years ago in Germany—I think it was at Munich, but am not certain—the orchestra had very roomy quarters, and the conductor walked about amongst them as they played, and apparently with excellent results, but the usual custom is as named. Personally, I always sit to conduct anything, making sure that my seat allows perfect freedom of movement, because the nervous strain is greatly lessened if there is no bodily strain in addition. This, however, is of course a purely personal matter. The concert is, broadly, longer than an Act of opera, so that supplies no answer.

Again, the chorus of an opera obviously can never have the music to sing from, but I have never heard of, or seen, a choral society sing without copies, even in the great festivals where many of the chorus are professionals or semi-professionals. One can hardly believe

that they *can't*! The same applies to the soloists. What enormous efforts of memory some of the leading rôles of great operas must demand, and yet even for the inevitable 'Messiah' or 'Elijah' did any soloist stand without a copy?

Then the orchestra. I feel certain that there are works that our most famous orchestras could play without music, just as the soloist in a concerto is, by custom expected to do, but has any such effort been known in London, Berlin, Philadelphia, New York, or anywhere? I fancy Sir Henry Wood, Sir Hamilton Harty, Sir Dan Godfrey, and others, would get even finer results if their hands had nothing to do but watch their will.

Whilst listening to my wireless recently, another rather amusing point occurred to me. In common with a former Shah of Persia I always enjoy the tuning of the orchestra, to hear the different *timbres* of each instrument clear and distinct and separate. I do not like that potatote, think it the best thing on the programme, of course, although I must confess that when music is coming through badly on an unusual wavelength, there have been times when I was not sure when the tuning was ended and the composition of some ultra-modern writer had begun! What struck me was why don't the chorus do the same instead of sitting in solemn silence whilst the orchestra has gay time. It would be so quaint if each individual sang scales, arpeggios, or difficult phrases in the work he was about to sing. What is there against it but convention? I respectfully offer the suggestion to the Royal Choral Society, the B.B.C. chorus, and the great provincial societies, as a novelty in the coming winter session.

No doubt there are other conventions which will occur to your readers, but this short list will set the ball rolling.—Yours, &c.,

F. J. W. C.

REGISTRATION OF BACH'S ORGAN MUSIC

SIR,—There is no more fascinating subject for discussion between genuine organ and Bach lovers, than the registration and method of performance of Bach's works. I am an amateur who spends the whole of his spare time in the study and practice of church and organ music, and I was very much interested in the letter of 'Student' re the performance of Bach's C major Toccata by Mr. Quentin Maclean, and Mr. Maclean's reply. I have discussed the registration of Bach's works with numerous recitalists, including such performers as Mr. Ellingford, of Liverpool, and the late Mr. Stephenson, of St. Margaret's, Westminster. I had the pleasure of meeting Mr. Stephenson a few weeks before his lamented death, and in the course of an interesting conversation he mentioned that some weeks previously he had had the pleasure of showing M. Marcel Dupré the organ at St. Margaret's. Dupré had been improvising about fifteen minutes, principally on the Mixtures Mutation stops, and reads generally, when Mr. Stephenson said, 'You don't mean to say you like all that, do you?' referring to the registration. Dupré replied, 'Yes, I do, but' (drawing the Diapasons, and playing a few chords) 'I don't like this.'

My point is: 'Student' should hesitate to call any method of performance of Bach's works 'disgraceful' which is otherwise technically good, unless it should be such an obviously wrong one, as playing, say, the Dorian Fugue on Vox Humana and Tremulant, which I couldn't conceive anyone with the technique necessary to play these works would do.

This letter of 'Student's' was of peculiar interest to me, as some two or three years ago I heard a Northern recitalist play this Toccata in C, and he played the Pedal Solo on Full Great and Pedal throughout, though the registering of the rest of the piece was most interesting. I wrote to him, suggesting that the imitative passages in the Pedal Solo might, with advantage, be played on the Pedal Flue stops uncoupled, and he replied thanking me for the suggestion, saying that his method of performance had not satisfied himself, and he was surprised that he had not thought of the method I suggested, but in the future he would try the imitative method.

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I am afraid this is rather a long letter, but any discussion of 'Bach's Organ Works' interests me immensely.—Yours, &c.,
BACH STUDENT.

WANTED: A CLUB FOR ORGANISTS

SIR,—Your correspondent, Mr. Baldwin, in his letter published in the October *Musical Times*, speaks of the need for a club or association for organists and choir-masters.

There is the London Society of Organists (affiliated to the National Union) which holds meetings periodically. For about a year now, in connection with the South-Western Branch of this Society, we have had a list of deputy organists, and during this summer we have supplied several churches during the absence on holiday of the regular organist.

Up till now, we have no club, but this is an idea worth considering. Could it be made a paying concern?—Yours, &c.,

52, Ash Road,
Sutton, Surrey.

W. G. WEBBER
(Hon. Secretary,
South-Western Branch,
London Society of Organists).

SIR,—You were good enough to spare space in your last issue for a letter of mine which appeared under the above heading. As a result I have received numerous letters from your readers, all of which endorse the opinions which I expressed.

I am endeavouring to arrange a meeting of persons interested in my proposals for the early part of November. Those of your readers who have already written to me will have, by now, received full particulars of this meeting. Any one interested, however, can obtain particulars from me if they will be good enough to forward a stamped addressed envelope to the undersigned.—Yours, &c.,

C. DUDLEY BALDWIN.

50, Algernon Road,
Lewisham, S.E.13.

TWO-PIANO CONTRASTS

SIR,—There is an interesting point in your reviewer's comments in the October *Musical Times*, p. 906, on the recording of the Bax Sonata for two pianofortes. He seems to think that the pianofortes should have contrasting tone. Surely for ideal ensemble work the instruments should, on the contrary, be as near the same quality as possible? It is up to the players to make clear any antiphonal or other effects. Rather than, say, a Blüthner in double-harness with a Pleyel, as he suggests, I would prefer, say, two Steinways of identical style and tone: as near as possible the same from every point of view.

It would be interesting to know your readers' views on this matter. (I remember a tuner telling me that he considered the instruments should even be a trifle different in pitch!)

Your reviewer would like to hear the experiment of a duet for pianoforte and harpsichord—so would the present writer; but this, of course, is quite a different matter.—Yours, &c.,

WALLACE MADGE.

22, Northwold Road, N.16.

THE PIANOLISTS' CLUB

SIR,—Your player-pianist readers will be interested to know that our Headquarters have been transferred from Æolian Hall to Regent House, 233, Regent Street, where a concert room has been placed at our disposal by Sir Herbert Marshall & Sons.

The first meeting of the new season was held on Wednesday, October 15, at 7.30 p.m., and was devoted to sight-reading and general discussion.

This Club, which has been formed to further 'the study and practice of the player-piano, and the consideration of musical topics and affairs as they affect it,' extends a cordial welcome to all player-piano owners to attend the meetings as guests, with a view to membership if they find it to their liking.—Yours, &c.,

M. WATSON
(Hon. Secretary).

I.G.C.M.

SIR,—Our attention has been directed to three consecutive replies given to 'F. A. B.' on p. 921 of your October issue. Although we personally thought little of this unfortunate sequence, believing (2) and (3) could have no bearing on (1), yet several letters have reached us pointing out the possibly ambiguous interpretation of this juxtaposition; so we venture, in all the special circumstances, to solicit the indulgence of your columns if only in fairness to our many members the wide world over.

Should some of your readers have concluded that our present diplomas are 'of no value,' we shall be glad to send our new Calendar and Syllabus to any inquirers who may desire to form their own conclusions on this subject. They will then discover that we at any rate have, under our statutes, no profiteering axe to grind; and they will have an opportunity of gauging for themselves our up-to-date hall-marks of Church musicianship.

Further, if prospective candidates are not amply equipped in Anglican Church music, the undersigned also very strongly advise them to leave even our Associateship alone.—Yours, &c.,

26, Beauchamp Road, W.6.

WESTLAKE MORGAN
(Warden).

All Saints' Vicarage,

W. J. J. CORNELIUS
(Sub-Warden).

North Peckham, S.E.15.

[We welcome Dr. Westlake Morgan's letter because it gives us an opportunity of once more making clear our attitude in regard to this question. We receive many inquiries as to the professional value of certain diplomas and degrees. In every case the nature of our reply depends on whether the diploma or degree is issued by an institution recognised by the Teachers' Registration Council for the purposes of training. If it fulfils this requirement, we recommend it; if it doesn't, we don't. We are quite impersonal, and we have no axe to grind. The latter point may surprise some anonymous correspondents who write abusing us, and suggesting that the attitude of the *Musical Times* towards certain proprietary colleges has behind it some dark financial motive. So far from this being the case, the journal has for some years past suffered considerable monetary loss through its non-acceptance of advertisements relating to those colleges—a self-sacrificing policy in which it is joined by the more important of its musical contemporaries. In so far as the I.G.C.M. is working for the betterment of Church music it has our sympathetic support, but we cannot extend that support to the diploma-issuing side of its activities, for the reason we have given.—EDITOR.]

6.0 NOT 6.15

SIR,—In the October number of the *Musical Times* there is a notice to the effect that Evensong will be sung at St. Sepulchre's Church, Holborn, at 6.15, followed by a lecture.

I should like to draw your attention to the fact that this notice is incorrect. Evensong is sung at 6 o'clock every Thursday, followed by a lecture at 6.45.—Yours, &c.,

H. L. A. GREEN.

College of St. Nicolas, Chislehurst.

BUCKFAST ABBEY ORGAN: A CORRECTION

SIR,—We are sorry to observe an error in the article which Mr. W. A. Roberts has written concerning the Congress of the Association of Organists, at Torquay, on p. 925 of your issue for October.

We observe in the text immediately underneath Dr. Prendergast's photograph that the Buckfast Abbey organ is described as a new three-manual *Hill* organ. It is not. It is a Hele organ, and to prevent the possibility of misunderstanding on the part of your readers, we shall be very much obliged if you will have this error corrected.

It is an important instrument in a well-known Abbey, and therefore the information is of general interest.—Yours, &c.,

J. KENNETH HELE
(Managing Director).

Earl's Acre, Plymouth.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

- Lady desires mutual practice in sight-reading and aural culture.—E. S., 469b, Finchley Road, N.W.3.
- Pianist wishes to meet instrumentalists or vocalists for mutual practice. London, or suburbs in Essex near London.—A. M. K., c/o *Musical Times*.
- Lady (second violinist or pianist) wishes to join other instrumentalists for evening practice. Quartet or trio. Ilford district.—L. B., c/o *Musical Times*.
- Singer (baritone) wishes to meet good accompanist. Earl's Court district.—D., c/o *Musical Times*.
- Gentleman pianist (twenty two) wishes to meet young gentleman singer or violinist for mutual practice.—GARROD HAYWARD, Stone Lodge, 81, London Road, Ipswich.
- Lady, preparing for L.R.A.M. Class Teaching Diploma, wishes to meet another for mutual practice of aural tests in London.—M. H., c/o *Musical Times*.
- Experienced viola player wishes to join good string quartet for weekly practice.—E. B., 24, Kirkstall Road, Streatham Hill, S.W.2.
- Young lady pianist, experienced in playing of chamber and orchestral music, wishes to meet other instrumentalists with similar experience for mutual practice. Wimbledon or Surbiton districts.—P. H., c/o *Musical Times*.
- Young violinist wishes to join string quartet for weekly practice of classical music.—A. J. L., 58, Brecknock Road, Camden Road, N.7.
- Young lady student vocalist wishes to meet young lady violinist, 'cellist, and pianist to form quartet for mutual weekly practice. W.C. district.—Miss LOIS COLLIER, 55, Halford Road, West Brompton, S.W.6.
- Experienced first violinist (leader or second) wishes to join string quartet. Richmond or Kingston-on-Thames districts, or S.W. London.—W. S., c/o *Musical Times*.
- Double-bass player required for small string orchestra. Weekly meetings. Hampstead district. Also an experienced viola player for weekly meetings of string quartet.—E. P. P., 4, Mapesbury Road, Brondesbury, N.W.2.
- Pianist (gentleman), experienced in classical music, wishes to meet violinist and 'cellist (male) for mutual practice in trio playing, &c.—F. P., 16, Dornton Road, Balham, S.W.12.
- Lady pianist wishes to meet instrumentalists and vocalists for mutual practice. West-End London.—S., c/o *Musical Times*.
- Lady vocalist (soprano) wishes to meet lady pianist for mutual practice.—A. V. W., c/o *Musical Times*.
- 'Cellist wishes to meet violinist and pianist for regular practice of duets and trios.—P. A., c/o *Musical Times*.
- 'Cellist, viola player, and pianist wish to meet one or two advanced violinists to complete pianoforte and string quartet. London, S.W.18 district.—R. T. B., c/o *Musical Times*.
- Ladies and gentlemen wanted for mutual practice of vocal duets, trios, &c. West-End London.—A. B., c/o *Musical Times*.
- Violinist wanted to form trio in North London district.—M. P. HANCOCKS, 92, Ferme Park Road, N.4.
- Young gentleman pianist wishes to join trio or quartet for mutual practice of chamber music, or to meet a young gentleman for pianoforte duets.—G. H. W. B., 86, Little Heath, Charlton, S.E.7.
- Lady violinist wishes to meet pianist and 'cellist for practice of easy trios. Newbury district.—M. J. W., c/o *Musical Times*.
- Young lady pianist wishes to meet instrumentalists for pianoforte quartet practice of classical music.—Miss RYAN, 383b, Green Lanes, Harringay.
- Pianist and violinist wish to meet good 'cellist (gentleman) for practice of classical trios. E.C. district.—A. JENKINS, 20, Springfield Road, Bexley Heath, Kent.

Experienced violinist (lady) wishes to meet instrumentalists for practice of quartets, trios, and sonatas.—I. B., 3, Brandreth Road, Mannamead, Plymouth.

Tenor required to complete small party of singers studying madrigals, part-songs, &c. One capable of singing solos preferred. S.W. London.—A., 56, Elms Road, S.W.4.

Young lady pianist wishes to meet vocalist (lady) for mutual practice. S.W. district.—W. I., 172, Falcon Road, S.W.11.

An amateur orchestral society at Goodmayes has vacancies for players, especially in the strings section. Practices on Tuesdays, from 8 to 10. Excellent library of music. Subscription, 3s. per quarter.—H. J. WINTER, Hon. Secretary, 85, Castleton Road, Goodmayes, Essex.

Members wanted for amateur orchestra in S.W. district. Viola, 'cello, and bass players specially wanted.—Miss M. WILLIS-BROWNE, 31, Mandrake Road, S.W.17.

There are vacancies for viola players in good amateur orchestra in West London.—X. Y. Z., c/o *Musical Times*.

Some of our readers may be interested to know that a Chamber Music Club has recently been formed at Trinity College of Music. The Club is open to amateurs who are not students at the College. Particulars from the Secretary, Mandeville Place, W.

Sharps and Flats

I do not believe in dieting . . . I try to eat as much as I reasonably can before I make my public appearances. In my opinion a public singer requires the soul of an angel and the tummy of a rhinoceros.—*Amelita Galli-Curci*.

For some years Handel was organist at St. Lawrence's, Stanmore, and is reputed to have composed the music of 'The Village Blacksmith' while sheltering from a shower in a smithy at Edgware, near by.—*London Paper*.

Light music: 'Funeral March of an Elephant'—*Wireless Programme*.

Philharmonic.—Two Stalls to be sold; best position (under piano).—*Advertisement in Liverpool paper*.

The danger of these seats is that you may get strung up in a lost chord.—*Punch*.

Purcell and Arne I adore. . . It brings me joy to sing them. One must be so musically sincere, so supremely finished in phrasing and vocal colouring to voice them.—*Amelita Galli-Curci*.

The platform manner is part of the artist's accomplishment. . . The Promenade season witnesses aspiring youths who put their ties straight during the preludes to their arias. They might as well clear their throats.—*Richard Capell*.

Mechanical music has played the dickens with musical artists, but I am not despondent—in fact, I am very cheerful. You cannot pump music into four million people without some good result.—*Sir Henry Wood*.

The music included march: Gavotte de Kaiser in (Hertel), 'Old England', and 'Salut et l'Armur'.—*Bucks Paper*.

As a young girl I revelled in opera, but it did not take me long to wake up to the truth.—*Amelita Galli-Curci*.

Albert Coates is a big, perspiring orchestral leader, who directs with his ten fingers instead of a baton . . . The baton seems insufficient for your feeling, Nikisch remarked to him, 'you had better take a whip.'—*Literary Digest (New York)*.

Many bashful young couples find it far easier to express their feelings about each other through the medium of a song which they are trying over than by any other way. You have no idea how many happy marriages I am indirectly responsible for.—*Horatio Nicholls*.

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ROYAL ACADEMY OF MUSIC

The entries for the Licentiate Examination (L.R.A.M.), Christmas period, are now closed, but they will be accepted with late fee (5s. extra) up to and including Wednesday, November 12.

The Opera Class will give evening performances of 'Don Giovanni' at the New Scala Theatre on January 20 and 21, 1931. Particulars will be announced in the press at a later date. They have also in rehearsal 'Romeo and Juliet' and 'Coq d'Or.'

The Choral Class, with a view to production at the end of the Lent Term, 1931, are now engaged in studying Franck's 'The Beatitudes,' under Mr. Ernest Read.

The chief event of the present term will be the orchestral concert at 3 p.m. on Friday, December 5, at Queen's Hall, under the direction of Sir Henry Wood. A limited number of tickets are available for the general public, and early application to the Secretary, together with a stamped and addressed envelope, is necessary for those who wish to secure admission.

The rehearsals for the Norwich Festival were held at Duke's Hall (Royal Academy of Music) under the conductorship of Sir Henry Wood. These rehearsals were well attended, not only by students, who derived much benefit by hearing the distinguished artists who have been engaged for the Festival, but by members of the general public.

The new Graduate Course which is carried on in association with the Royal College of Music, has opened most auspiciously. Students who take this Course spend half their time attending classes and lectures in the Royal Academy of Music, and the other half in the Royal College of Music, an arrangement which shows how close and friendly are the relations between the two institutions.

The Macfarren Scholarship for Composition is to be competed for on January 7, but candidates must complete an entry form, &c., and send compositions to the Royal Academy of Music on or before Monday, December 15. The scholarship entitles the successful candidate to a free musical education at the Academy for three years with possible extension for a further year.

The following awards have been made: Bach Scholarship (any instrument or voice) to Margaret Mary Chamberlain (Warwick), Margaret Joan Martin being highly commended, and Cyril Addison Smith, Stella Florence Goodger, Florence Hooton, Hyacinth Loppell, Marnina Ludvipol commended; Sir Michael Costa Scholarship (composition) to Geoffrey William Robbins (London); Maud Mary Gooch Scholarship (organ) to Stanley William Sackett (Ramsgate); Broughton Packer Bath Scholarship (violin) to Noreen O'Sullivan (Capetown, South Africa), John S. Gorowski being highly commended, and Mary Elizabeth Jezard commended; Broughton Packer Bath Scholarship (cello) to Lionel Cyril Ross (London); Tuer Scholarship (contraltos) to Isabel Leslie Chambers (Folkestone), Helen Ackland being highly commended; Thalberg Scholarship (female pianists) to Zelda Carlotta Bock (Manchester), Eileen Roberston being very highly commended, and Angelique de Reyghere commended; Ada Lewis Scholarship (violin) to Sylvia Evelyn Jacques (London), Dora Zafransky and James Norman McGill being highly commended, and Mary Elizabeth Jezard commended; Ada Lewis Scholarship (cello) to Mildred Ruth Lipman (London), Dorothy Dulce Rapaport being highly commended; Ada Lewis Scholarship (singing) to Arthur Bruce Clark (Beckenham); Ada Lewis Pianoforte Scholarships (two) to Peter Francis Churchill (Bedford) and Stanley Guy Johnson (London), Jean Menica Irwin and Mary Elsie Forbes being highly commended, and Bessie Burdekin and May Victorine Dumas commended; Stainer Exhibition (organ) to Walter C. Wilkinson (Shoeburyness); Townsend Scholarship (pianoforte) to Yelland Richards (Leighton Buzzard); Lilian Eldée Scholarship (singing) to Irene Morden (London) and Marian Murch (London).

ROYAL COLLEGE OF MUSIC

The list of fixtures for the current term shows that some two dozen concerts, recitals, and opera performances are to be given at the College within a period of about nine weeks. Of the three Patrons' Fund rehearsals, two, devoted to artists and composers, will be orchestral, and at the third the successful experiment of last year will be repeated and a programme of chamber music, chiefly of works by British composers, will be presented.

The Ernest Palmer Opera Study Fund, pursuing its policy of encouraging British works, will be responsible for the production of three short operas, two of them being novelties. Mr. Nicholas Gatty's engaging 'Prince Ferelon,' which is rapidly finding favour, will be heard again, as well as the same composer's 'Alfred and the Cakes' (new). The other novelty is a miniature opera, being a setting by Anthony Collins of Maurice Baring's delightful play dealing with the domestic life of Henry VIII. and Catherine Parr. These three short works will be produced in one evening towards the end of the term.

The Joint Graduate Course for Teachers, recently established by the Royal College and Royal Academy, started its operations at the beginning of the term with between thirty and forty students of the two institutions. Besides their work at the College or Academy, students attend lectures and classes held jointly, and judging from the success attending the initial lectures, this course promises to be a most valuable factor in the equipment of teachers with qualifications of the highest class, competent to hold their own with the most exacting standards of education.

The following awards have been made: Gowland Harrison Violin Scholarship—Alan Bartlett (one year); Blumenthal Composition Scholarship—Helen Perkin (one year); Blumenthal Exhibition—Arwel Hughes (£30); Operatic Exhibition—Selina M. Gill and Isobel Jeeves.

TRINITY COLLEGE OF MUSIC

The news that the College has decided to give a production of Purcell's 'Dido and Æneas' during the present academic year, at the New Scala Theatre, will be of interest to all music-lovers, since opportunities of hearing this masterpiece of early English opera are few and far between.

Term opened on September 24 with an address of much interest from the Principal, who spoke upon the power of music. Some of his illustrations of the enormous extent to which music permeates every phase of our social life were very striking: as, for example, the fact that there are over four hundred thousand recognised hymn tunes in existence, and many times more than that amount of folk-songs and folk-dances. A summing up of the discourse was that music exerted an all-powerful influence on the heart, the soul, the mind, and the strength of mankind.

The College orchestra and choir are now busy rehearsing the works chosen for the programme of the Queen's Hall concert to be given on December 6. The former will play a Mozart Symphony (No. 34), Delius's 'In a Summer Garden,' Weber's Overture, 'The Rule of the Spirits,' Grieg's Concerto for pianoforte and orchestra also being included. A fine Bach Cantata, 'Alles nur nach Gottes willen' has been chosen by Mr. Kennedy Scott for the choir's contribution to the concert.

A production of Frederick Lonsdale's comedy 'The Last of Mrs. Cheyney' has been prepared by the College dramatic class, and a matinée performance of the play is to be given at the New Scala Theatre on November 22.

October has been a busy month with distributions at local centres. The Principal, Mr. E. Stanley Roper, attended at Lincoln, where Miss O'Brien gave illustrations from the College syllabus, and at Glasgow, Stoke-on-Trent, and Bath. Mr. Gostelow was present at Tottenham and at Colchester. The Secretary,

Mr. Rodwell, represented the College at Northampton and Brighton. The Controller of Examinations, Mr. E. d'Evry, has had an extended tour attending distributions and meetings of teachers at Aberdeen, Barnstaple, Birkenhead, Birmingham, Burnley, Edinburgh, Macclesfield, Manchester, Newcastle, Preston, Southampton, and Winchester. In most cases Mr. Charlton Keith gave pianoforte recitals from the College syllabus, and at Manchester and Birmingham Miss Betty Hutchings (scholar) also gave demonstrations from the singing syllabus.

Mr. S. T. Cox has been appointed Local Secretary of the Wellingborough and Kettering Centre *vice* the late C. J. Wood.

As a result of the Controller's visits to South Wales, local centres have now been formed at Port Talbot, Newcastle Emlyn, Neath, and Garnant (Carmarthenshire).

London Concerts

THE PROMENADES

Sir Edward Elgar's new work, on September 20, was none the less welcome for being only a little one. It is a step towards the fulfilment of a pledge made in 1901, when Sir Edward announced six Military Marches, Op. 39. Having proceeded as far as the first four by 1907, he stopped short, finding, perhaps, that all his pompous and circumstantial ideas were being absorbed by symphonies and the like, or perhaps that broad tunes for middle sections were not forthcoming. The fifth march has no middle tune of 'Hope and Glory' calibre—it is too much of a light-weight to carry such a responsibility. It has a springing gait, and one can imagine girl guides marching to it more naturally than soldiers. The initial tune is rather like Elgar pretending to be a bandmaster, and the middle tune might occur to a bandmaster who was imitating Elgar. But the contact goes no further. The freedom and skill with which Sir Edward flings his ideas into line and plays with his tunes and rhythms is far beyond any bandmastership, and so is the wit of his scoring. Whatever else is happening, the ear is being entertained; and there is always fun to be had in listening to the bass, which marches about instead of continually marking time on tonic and dominant.

Frank Bridge's 'Enter Spring,' which the composer conducted on September 25, is a richly-coloured piece written by one to whom the orchestra is a source of inspiration. It is a pity that with spring in the air it did not inspire him more genially; this seemed to be spring in a hot-house, with a rather stuffy odour about. So much sterling musicianship and fine earnestness went into this work that it ought to have made a more satisfactory general impression than it did; but the malaise in Mr. Bridge's harmonic system could not be ignored.

On the same evening we had Walton's *Sinfonia Concertante* (played by Miss Harriet Cohen), the English Singers (in good form), and Bax's third Symphony. When it was first produced, early in the present year, this work was first analysed, then criticised in these columns. The second hearing does not modify the criticism: the first movement is as good as anything that Bax has written, its only fault being an over-abrupt ending; the second movement is a fine bit of imaginative writing, rather loosely planned, but deeply impressive in an individual way; the last movement gets involved in rhythmic problems that do not appear to solve themselves or to offer a reason why they should be posed; but the Coda makes amends; and whatever may be found open to fault-finding here and there the Symphony is a work of great power, and is full of interesting music from beginning to end.

October 2 was an evening of rich satisfactions—two new English works that were well received, and Sir Edward Elgar conducting his second Symphony. This, though it came last, may be dealt with first. No one will say that Sir Edward is an expert conductor as professional conductors go; he will not pull a ragged

orchestra into shape, or by a practical system of gestures get everything played in the right way. He has to rely upon the orchestra doing its duty in a general way while attending to his interpretation, and the best of orchestras cannot do this on their own account all the time. So one felt that during the performance of this Symphony there were passages here and there that did not go as clearly as an expert with the stick would have made them go. But the interpretation itself, so far as it was actuated by the conductor, was singularly appealing, almost moving; and it is hard to say how far this was due to the conductor's own intimate feeling for the music, to the music itself, and to the strong sense of personal affection for the composer that was abroad in the hall and made one especially receptive to his thoughts.

The first of the new works was an Oboe Concerto in one movement, composed by Eugène Goossens for his brother Léon, who played it. In a sense he part-composed it, no doubt, for Eugène often asked of the oboe what only Léon could have led him to expect. The music did not make easy listening, but it went down well. For many years the composer has diligently explored his own style, and at length he seems to have found something better in it than a fluent handling of rather conscious effects. In this work the technical practices that used to take so much of the foreground of his music have been made part of a consistent piece of character-drawing, the chief element in which is the character of the oboe. In his cadenza Goossens proved himself a match for Elgar and his thrummed strings by using a *pianissimo* drone on the gong as an accompaniment; sharp-eyed pressmen, at least, said it was a gong.

John Ireland's Pianoforte Concerto, the other novelty of the evening, was a much more friendly work, to everybody's pleasure; for Mr. Ireland has been too aloof and ascetic of late, and it was a relief to find him coming down from his pillar and turning human. He is still apt to put too many notes into a chord—not a sensuous habit, as he does it—but such mannerisms did little to mar the picturesque and charming effect of the music. Most of the while it chatters away vivaciously, giving now a tune or a rhythm for the ear, now a quick point for the mind. The quiet eloquence in the slow movement is of high imaginative quality. Pianoforte and orchestra together are the means of many attractive colour-effects, and the writing for the pianoforte alone has the virtues of Mr. Ireland's own sonata-style and none of the vices of concerto tradition. Miss Helen Perkin, the pianist, played as if she had been brought up on Mr. Ireland's music; she is also very proficient with her fingers.

On the last night but one, the Choral Symphony was played and sung competently enough to be thoroughly enjoyable. But 'Be not afraid' was a disappointment. The drill was satisfactory enough, but there was nothing else, and a work that is slightly on the dull side, for Bach, was made more so by the rigidity of the singing. The only attempt at a special effect—a *pianissimo* in the chromatic passage that introduces the chorale—was a failure, for in reducing their tone the lower voices took all the body out of it, and the tenuous, fragile remnant of sound was quite ineffective.

The Promenade season, as a whole, was one of the best that we have had, except for the low average standard of the new works as compared with those of other seasons. The ban on Mozart's instrumental music (one concerto and no symphony) was a blemish that has already been censured. It is not easy to understand why such a decision was made. Apathy on the part of audiences might be a good reason for reducing the supply of Mozart to a few favourite works, but not for getting rid of even these. Promenade audiences have not condemned the G minor, E flat, and 'Jupiter' Symphonies, or the C major Symphony with which Beecham had such a roaring success not long ago, or the 'Magic Flute' Overture, or the 'Kleine Nachtmusik.' One is compelled to suspect some anti-Mozart influence at headquarters. On the other hand there is the growing Bach-Brahms factor, stronger than ever this year and

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genuinely popular; and the Thursday evenings of British music have been a real contribution to the interest of the season. As to the orchestral playing, one must not pass a critical judgment on a more or less assemblage of players faced with forty-nine semi-rehearsed programmes. They did either as well as could be expected or a good deal better. Now they merge into the larger symphony orchestra; and when they merge again next August we shall expect such a season of Promenades as never was before. Sir Henry Wood will presumably be there.

M.

BACH CANTATA CLUB

The meeting of the Bach Cantata Club, at St. Margaret's, Westminster, on October 14, was less interesting than usual. The choir, under Mr. Kennedy Scott, sang with its usual light flexibility, but with rather less than its usual precision. Johann Christian's 'I wrestle and pray' and Johann Sebastian's 'Be not afraid.' But the chief pleasure of the evening was found in the organ solos played by Mr. G. Thalben Ball—the Preludes and Fugues in A minor and E minor (the 'Little' E minor), and the Fugue *à la gigue*, in which the organ was made to show the variousness of its moods and capabilities. A number of hymns from the Schemelli book, which sounded too much alike for concert performance, were expressively sung, and two chorale preludes on the organ completed the programme.

F. H.

ROUND TABLE SINGERS

The Round Table Singers made a first appearance at Grottrian Hall, on October 7. The singing was tentative at first, though shyness began to wear off after Samuel Webb's catch, 'Would you know my Celia's charms?' and the later part-songs were therefore more confidently sung than the earlier madrigals. They are a quartet, instead of the more usual formation of a quintet or sextet, but any consequent limitation of repertory will apparently be made good by drawing on the glees which are not much used by other vocal ensemble parties. The blend of voices is quite good, but to present the women show more style and experience than the men. The programme was diversified by pianoforte solos, all by English composers, of the same periods as the various groups of part-songs, played by Miss Edith Page, who showed a better understanding of the moderns than of the virginalists.

F. H.

ROTH QUARTET

The Roth Quartet, who made their first appearance in London at Wigmore Hall, on October 18, created a most favourable impression by their beauty of tone and the finish of their ensemble. Mozart's Quartet in G major was played with a fine appreciation of both its emotional content and its graceful style. In Debussy's Quartet the treatment of details was a little too precise for the nature of the music, which requires rather more flexibility in rhythm, and the 'cellist seemed unable to keep his tone down to the level of the other instruments in the softer passages. Schumann needs a richer tone and a more robust style, and his Quartet in A minor sounded thin and colourless in this exquisite performance. It was evident that the Roth Quartet has worked together sufficiently to achieve that unanimity in its attitude towards the music which is the mark of fine quartet-playing. If these players can add to their accomplishment a broader manner in dealing with the Romantics, and a fuller tone, they will become a first-rate quartet.

D. H.

TONI CLOSE

On October 14, the Belgian 'cellist, M. Toni Close, gave much pleasure to those who listened to his playing at Wigmore Hall. His general style does not suggest any particular bias; his tone is robust, but not exceptionally so; his phrasing has neatness, but not to a high degree of finish. And the same may be said of his interpretations—all sane and sincere without being illuminating. The programme included the first performance of Mr. Cyril Scott's 'Ballade'

(the composer playing the pianoforte part)—a wholly successful venture. Mr. Scott has not fulfilled all the hopes aroused by his earliest essays, but he has never written anything that may be called uninteresting or undistinguished. The 'Ballade' is an excellent example of his ability to spin out a web of rare delicacy and of original pattern.

F. B.

FELIX SALMOND

Franck's Violin Sonata has been transcribed both for viola and 'cello. On the latter instrument it sounds magnificent, at any rate when played as it was by Mr. Felix Salmond at his recital at Wigmore Hall on October 1. The melodic line having greater weight of tone generates greater impetus, and even an inadequate pianist could not conceal the unsuspected nobility of this well-worn Sonata as revealed by Mr. Salmond's sweeping bow. Bach's C major Suite was made a trifle too rhapsodical for some tastes, but what tone it called forth from a C string must be without parallel in the whole world of 'cellos! Beethoven's big Sonata in D, from Op. 102, was the centre-piece in a programme which also included some Latin trifles that served to show off the graces of Mr. Salmond's playing. In Beethoven's Sonata the lack of intellectual support at the pianoforte was felt, though the slow movement was as beautiful as one could wish.

F. H.

THELMA REISS-SMITH

Miss Thelma Reiss-Smith is a young violoncellist, but her recital at Wigmore Hall, on October 17, showed exceptional promise because her actual achievement in Elgar's Concerto, and still more in Delius's Sonata, was very great. The cut of the phrases in Elgar was perhaps more effectively shown by the pianist, Miss Joan Black, also a most promising performer. But the whole programme was designed and executed on markedly individual lines, with competence and enthusiasm equally apparent in small things, like the group of Spanish dances, as in the greater. Miss Reiss-Smith's delicate playing was especially excellent: experience will add maturity and the more robust characteristics needed by large works like the concerto of her choice.

F. H.

KINDLER

One half of Mr. Kindler's mind is that of an exceedingly able, cool, but sensitive musician; the other half is that of the sentimentalist, and tends to exaggerate feelings that are not too deep. Both were inevitably in evidence at the recital he gave at Wigmore Hall. Mr. Kindler played at first some old English music with neatness and understanding. Then he played a Brahms Sonata and we had, in turn, tones of exquisite delicacy and repelling portamentos; rhythms which were at times firm and dignified, and rhythms which degenerated into licence. Far more congenial to him was a 'gossipy' Sonata of Paul Hindemith's. On the whole, Mr. Kindler suggested the 'popular' success; with a little more reticence he could be much more than that.

F. B.

ORREA PERNEL

Since her first London recital—not very long ago—Miss Orrea Pernel has made great strides, and at her recital at Grottrian Hall she played a good deal of music—exacting music—as well as one could wish. Tone, phrasing, intonation, deserved the highest praise. The only performance obviously open to criticism was that of a Bach Sonata which erred a little in technique and more than a little in an interpretation. Miss Pernel's Bach sounded a little 'Frenchified'—elegant, polished, urbane. It is quite conceivable that her version will be preferred by some people. I must confess, however, that the loss implied by the transformation of a robust, hale giant into a slick 'Magister Elegantiarum' seems to me far greater than any possible gain.

F. B.

WINIFRED RADFORD

Miss Winifred Radford has, like her father, a most agreeable voice. She has also the ability to phrase

musically, and to present her songs attractively. Her breathing appears to be the weak point, so that she was not always able to realise her artistic intentions in the songs of Schubert, Brahms, and Wolf which she sang at her recital at Wigmore Hall on October 13. The tone was apt to go whenever any considerable demands were made on it—but 'Der Jüngling an der Quelle' was well done—and the vocal colour required by Bax's 'Cradle Song' was beyond her technical powers.

F. H.

The St. Michael's Singers will hold their annual Festival from November 2-8. On the 3rd, 4th, 5th and 6th there will be an organ recital at 1.0 and a concert at 6. On the 7th there will be an organ recital only. On the 8th the concert will be at 5.30, at St. Margaret's, Westminster. (The other events all take place at St. Michael's, Cornhill.) The programmes show the enterprise now expected from Dr. Darke and his choir. The choral works will include the Magnificat from Byrd's 'Great Service' (sung at Evensong on the 2nd; Purcell's 'Te Deum'; Bach's 'Sing ye' and 'Come, Jesu, come,' a Parry programme ('Vision of Life,' 'Blest Pair of Sirens,' &c.); Stanford's 'Stabat Mater,' an instrumental concert (Bach, Boyce, and Darke), &c. There is a distinguished list of soloists. All seats are free, except those reserved for honorary members until ten minutes before each performance. The expenses of the Festival are about £150, and it is hoped the collections will amount to at least this sum.

The New English Music Society, now in its third season, announces six concerts in the Concert Room of the Park Lane Hotel. The London Chamber Orchestra, conducted by Anthony Bernard, will play new works by Milhaud, Poulenc, Respighi, Villa Lobos, &c.; early English chamber music; and quasi-novelties by Sibelius, Roussel, Hindemith, Stravinsky, Strauss, Elizabeth Maconchy, &c., as well as some unfamiliar classics. The concerts begin at 9, and the next two dates are November 24 and December 8.

Mr. R. O. Morris will give a concert of his works at Wigmore Hall on November 14, assisted by Mr. Adrian Boulton, Mr. Arthur Bliss, Madame Adila Fachiri, and Miss Jelly d'Aranyi. The programme consists of a Suite and a Concertino for orchestra, and Concertos for one and for two violins.

BRADFORD CHAMBER MUSIC FESTIVAL

The triennial Festival of chamber music at Bradford must be accounted, artistically, a success, since it brought forth at least one novelty which may prove one of the most remarkable chamber works the present generation of British composers has given us. In other ways, however, it left something to be desired. The attendance, for instance, both at the morning and at the evening concerts, was far from encouraging. No doubt trade depression was mainly responsible for the unsatisfactory response, but I noticed that, undeterred by the hard times through which Bradford is passing, adventurous organizers are planning out a few musical entertainments for the winter, and promising visits from 'celebrated' artists—whose names were all new to me. It may be that Bradford has its own special brand of celebrities, but even so, the birthplace of Frederick Delius should have given a warmer welcome to the works of Bax and Bliss, to say nothing of those of Brahms, Beethoven, Schubert, and Dvořák.

The performances also were sometimes below the high standard one expects as a matter of course from players with the well-deserved reputation of the Brosa Quartet. Individually their playing was always neat and accurate. What we missed was the perfection of ensemble, so important to the adequate presentation of chamber music. There was no lack of colour and energy, but extreme effects preponderated to the detriment of finer and subtler gradations. Energy, moreover, is not necessarily an expression or the

equivalent of vitality. It may be the sudden impulse of weakness, and there were moments in the climaxes of the Brosa Quartet more suggestive of momentary strain than of real vigour. Some players, on the other hand, acquitted themselves with great credit. Miss Kathleen Long, who played the pianoforte parts in Dohnányi's Sonata for violin and pianoforte in Tchaikovsky's and Dvořák's Trios, in Dvořák's Quintet and Chausson's Concerto, with never-failing fluency and distinction; Mr. Eugène Goossens, who after a most admirable interpretation of Bliss's Quintet, had a recall all to himself; Madame Marie Korzhinska, whose share in the interpretation of Handel's Concerto in B flat for harp and Arnold Bax's Nonet, was most reputable; and finally, Mr. Brosa himself, who in sonatas and trios showed the style and the abilities of a violinist of distinction. If these qualities of Mr. Brosa's were less evident in the quartets, it seemed to me that the support the leader received from the second violin and the viola was less judicious or less spontaneous than it should have been. But it must be admitted that Mr. Brosa's tone, sweet rather than powerful, charming rather than compelling, can invite but not impose discipline on his followers. This, I doubt, was the reason why the rendering of the great Beethoven Quartet in E flat lacked conviction, while the Mozart Quartet in C major was played charmingly enough.

At the last concert, a vocalist, Mr. Hubert Eisdell, made his appearance. He sang two groups of songs—Vaughan Williams's 'On Wenlock Edge' and Roger Quilter's 'To Julia.' Neither seemed particularly suited to his voice, but the accompaniment was impeccably played by Miss Long and the string quartet.

Contemporary English composers were fairly well represented—Eugène Goossens, by his 'Five Impressions of a Holiday'—obviously a work of his nonage. Arthur Bliss, by the lively but not restless Quintet for oboe and strings, and by the lively and restless 'Conversations' for flute, oboe, violin, viola, and 'cello; Francis Bridge, by the ripe Sextet for strings; Arnold Bax, by the Nonet for flute, oboe, clarinet, harp, string quartet, and double-bass, composed especially for the Festival. This is the work which gave the Festival its special interest and lustre.

The weakness of Arnold Bax's earlier works lay, in my opinion, partly in too elastic an idea of form and partly in the constant and, consequently, cloying richness of his harmonious schemes. In the latest compositions, and especially in this Nonet, both the tendency to develop themes at too great length and the tendency to deck them out too richly are strictly controlled. The harmony is still luscious, but it is clearer, more sparing—'speedier' since it no longer clogs the pace. The form has acquired such balance and economy as it never had before. The two movements together take less than a quarter of an hour in performance—yet how many delightful things Bax can say in the time! For this new and more parsimonious style much enters places in a much more favourable light the gifts that we always acknowledged to be his—the gift of a distinctly individual lyrical expression and the gift of using judiciously, and in a characteristic manner, how well material that is of our own day yet wholly free from wilful extravagance. No wonder the Nonet made an exceptionally good impression in spite of a not by any means ideal performance.

Continental music (apart from the great classic examples) seemed less judiciously selected. Dohnányi's Brahmsian bias is a little too evident in his Sonata in C sharp minor, for violin and pianoforte. Surely the time is past when this bold imitation could be taken as clear and a form of flattery. The Concerto for pianoforte, violin and string quartet by Ernest Chausson is, perhaps, a good example of its kind, and the two Dvořák works retain their romantic glamour. This is more than can be said for the Tchaikovsky Trio, the faults of which—over-sensitiveness and they are not few—are now more apparent than its virtues. Decidedly this composer protests too much.

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THE FOLKESTONE FESTIVAL

Having spent £100,000 in building the splendid Leas Cliff Hall three years ago, the Corporation took full advantage of it for the first time last month by holding a musical festival on the lines laid down by Bournemouth, Eastbourne, and Hastings. The prime mover in the enterprise was the Corporation's musical director, Mr. Eldridge Newman, who rehearsed the whole musical programme, conducted about a third of it himself, and deputised the rest to visiting conductors and composer-conductors. The first visitor was Sir Henry Wood, who directed a Wagner programme on Saturday, October 11. On Sunday afternoon there was a chamber concert at which the Stratton Quartet gave first-class performances of Schubert's 'Death and the Maiden' and Debussy's Quartet. Sunday evening's concert was conducted by Mr. Newman, the chief works being Beethoven's C minor Symphony, Rachmaninov's C minor Piano Concerto (Mr. Leslie England), and a 'Piece for small orchestra,' by Clifton Parker. Works by Dame Ethel Smyth ('On the cliffs of Cornwall' and the 'Bo'sun's mate' Overture), and Susan Spain-Dunk ('The Kentish Downs') were conducted by their composers on the Monday evening. Illness prevented Sir Edward Elgar from attending the final concert, and Sir Landon Ronald came down to conduct the 'Enigma' Variations, and the new 'Pomp and Circumstance' March (No. 5). As a last item, Mr. Newman conducted Tchaikovsky's fourth Symphony. The orchestra, augmented to over fifty players for the Festival, came through its long ordeal very creditably, and the Festival was both an artistic and a popular success.

ELGAR'S 'WAND OF YOUTH' IN PLAY-FORM AT MALVERN

A play entitled 'The Wand of Youth,' inspired and accompanied by the music of Elgar's Suite of that name, was given at Malvern, on October 7, by students of the Lawnside School. It is a very charming affair; although the opening is somewhat conventional, with its clash of ideals between the very young and the very old, the play soon carries us away to a veritable fairyland. For it moves on the wings of a music such as no children's play ever had before; not even Elgar's own 'Starlight Express' has music of a finer or more sensitive texture than that which is enshrined in 'The Wand of Youth.'

As regards the libretto, the author, Dr. Johnson, has been kinder to the old folks than, for instance, the author of 'Hansel and Gretel.' They may grumble a little and scold a little, but it is not long before their cracked voices pile up the poet's time-honoured theme:

'Age, I do abhor thee,
Youth, I do adore thee.'

And they follow the children across the stream to where the Wand of Eternal Youth is to be found. In this Never-Never Land there are perpetual dances and so much entertainment as makes the listener in imagination follow the living joy of the actors, bringing 'colours as a dream from heaven, and putting an unearthly meaning into the voice.'

How well Elgar's music can have inspired and illustrated such a tale can well be imagined. The story continues—the Wand retains its power even among mortals, and in the concluding scene the children visit a village fair where the magic touch converts a rough showman, and changes the noisy gathering into an enchanted fairy garden. This scene may have been included to carry out the dramatic suggestion, contained in the music, that the Tame Bear and Wild Bear dances. But the point is clear and relevant enough. Acted with the proper unsophisticated charm which belongs to children—danced naturally, and not like the jiggling manoeuvres of musical comedy—every line spoken clearly and without affectation, such a work could not fail to delight in every sense. The orchestral playing under Sir Ivor Atkins contributed much to the general success.

At least one very important question arises out of this performance. We know—we rise with the

knowledge in the morning, live with it all day, take it to bed with us each night—that as a nation we are starved of native opera. And yet the possibilities contained in at least two scores by our most illustrious composer have been almost entirely overlooked. Without belittling the importance of the libretto in a well-constructed opera, it is after all the music which counts, and in the case of Elgar the quality—the dramatic suitability—is beyond all reproach. If a charming entertainment, admirably *du théâtre* in its essence, could be built out of the 'Wand of Youth' music, how much better suited to the stage must 'Caractacus' be! In point of fact, the experiment has been tried, on a modest scale, at Liverpool, and a most deep impression was left on the minds of those who were fortunate to witness the production.

A somewhat more drastic rearrangement of the text might be advisable before a full-dress performance. The dramatic structure needs tightening, and this could be done without much difficulty. The quality of the verse certainly does not fall below that of the majority of libretti. An amusing point is suggested by the final chorus, which exalts the future of Britain, the prophetic vision ranging unflatteringly to the discovery of the New World and even to the final design of the Union Jack in the 19th century.

'... where the flag of Britain
Its triple crosses rears'

—no mean feat for so early a prophet, seeing that the island race, even to-day, can seldom tell whether their flag is upside down or no.

The librettist may be scarcely a second Dryden, but at times the mind is drawn unflatteringly to 'King Arthur' after a study of 'Caractacus.' The theme is in essentials the same, that of the 'fairest Isle, all isles excelling'; and this external similarity leads to a realisation of a more profound resemblance. We perplex ourselves daily to know why we have not produced a single operatic composer since Purcell; and yet the reason may not be far away. The traditional entertainment of the Englishman in history was that of the masque—an interplay of spectacle and poetry and music. And the better the music the better entertainment it became, so that the best composers of the day—not the Frimls and the Irving Berlins of their time—did not disdain to write the settings. Let us now follow the oldest and soundest instincts of Englishmen in the theatre—let us give them a native masque with music by a great composer of the present time. The scheme may not commend itself to the operatic organizers who are now concentrating upon the perennial revival of 'Tristan' or 'Butterfly' in the coming season, but it should not escape the less cosmopolitan folk of the Waterloo Road. Could the public fancy once be captured with a native work performed in the traditional form there would be no more need to worry about the future of English opera, no more regretful looking back to the 17th century; after two and a half centuries Henry Purcell would have company on our windy English Parnassus. And why should not the Old Vic. undertake this task? They sold oranges in the theatre when 'King Arthur' was given, and it was the sixpenny seats that stamped the loudest at the end; let us have a little faith in the cockney instinct again to-day.

F. B.

MANCHESTER

The annual meeting of the Hallé Society was unduly delayed until the end of September, and the scheme for this winter correspondingly late in its appearance. The symphonic feature of Sir Hamilton Harty's programmes will be found in an enlargement of our acquaintance with Sibelius, Mahler, and Bruckner, and at the opening concert on October 16 we had the juxtaposition of Brahms No. 2 and Sibelius No. 3, this never having been heard here before, though Sir Granville Bantock (to whom it was inscribed) played it in the palm days of the old Liverpool Orchestral Society.

In its stark, gaunt, sharply-outlined form, this Symphony owes more to an urgent rhythmic impulse

thar to any balance of design or quality of sheer lyrical beauty. The first concert of the season, even with works of familiarity, does not invariably find the orchestra at complete ease, and impressions of a work played for the first time, before the usual complete understanding has been established, must necessarily be subject to revision, but there can be little doubt that the dirge-like second movement loses enormously in emotional power by the over-insistent development of the A flat string episode. One may wonder whether the sense of elemental vastness, aroused intermittently in the first and last movements, would prove, on maturer knowledge, to possess that definite Beethovenish character at which this performance hinted. The conductor's temperament speedily finds points of contact in any work offering reasonable scope for the exercise of his unquestionable gifts of rhapsodical development, but on this occasion the power to strike fire out of the granitic substance of that opening movement was not so conspicuously evident. We have had to wrestle long and hard to disengage the virtue in Brahms. The task in Sibelius is far sterner, but the grapple is possibly better worth while, and makes for musical muscularity.

In January we are to have No. 5 of Sibelius, which will mean that in two seasons we shall have gained some acquaintance with four symphonies of one composer of whom we had been practically ignorant.

By the time these notes appear in print, we shall have heard the first performance in England of Pizzetti's 'Concerto dell'Estate.' Other new works for the season include Sibelius's 'Night Ride and Dawn,' on November 20, and, for the first time at Manchester, Prokofiev's third Pianoforte Concerto (November 6), Bax's first Symphony (December 4), and Mahler's 'Das Lied von der Erde' (December 11).

The choral concerts are limited to three, Berlioz's 'Messe des Morts' coming in Armistice week (at Queen's Hall also the following evening), and the Brahms 'Requiem' and Delius's 'Appalachia,' on February 12. Six of the twenty concerts will be given without any visiting soloist, so surely is the purely orchestral concert establishing its position in this city.

So far there are no tidings of great continental orchestras visiting Manchester, Lancashire centres other than Manchester being thus honoured.

The Brand-Lane concerts offer a number of popular attractions during the season. After that, Mr. Newton Lane tells us, the concerts will come to an end owing to the competition of municipally-aided music.

Music in the Provinces

BATH.—At the opening concert by the Pump Room Orchestra, Dvorák's 'New World' Symphony was played under Mr. Edward Dunn. —Mr. Lionel Tertis played W. H. Reed's Rhapsody for viola and orchestra, on October 11.

BIRMINGHAM.—The activities of the City Orchestra, under the new conductor, Mr. Leslie Heward, include a series of Thursday symphony concerts, four Saturday concerts at popular prices, nine free lunch-hour concerts, four children's concerts on Saturday afternoons, six children's concerts in school hours, and a six-months' season of Sunday concerts at the West End Cinema.

—The Sunday concerts began on October 5, when Dvorák's 'New World' Symphony was performed. —Dvorák's fourth Symphony was the chief work at Mr. Heward's first symphony concert on October 9, other works being Debussy's 'Gigues' and Dohnányi's Suite in F sharp minor.

BOURNEMOUTH.—Chausson's Symphony was performed under Sir Dan Godfrey, on October 8, at the opening of the thirty-sixth season of symphony concerts.

BRADFORD.—Musical activities at Bradford, apart from the Chamber Music Festival (reported on p. 1034), were summarised by Mr. S. Midgley in the course of a letter to *The Times*: 'The sixty-sixth season of subscription concerts includes four orchestral (Hallé) concerts, and two pianoforte recitals (Schnabel and

Rubinstein). The Music Club gives six chamber concerts (Sammons, Murdoch, Orloff, Hungarian String Quartet, &c.), every seat already subscribed for. The Philharmonic Orchestra gives ten orchestral concerts in London and local artists. Our two important chamber societies each gives three big concerts. There are regular series of high-class concerts on Saturdays, as well as various productions of light operas by local artists. The Philharmonic concerts began on October 12, when Mr. Keith Douglas conducted Beethoven's second Symphony, and Mr. Walter Widdop sang an aria in 'Turandot.'

CAMBRIDGE.—The University Musical Society, directed by Dr. Rootham, will give concerts at the Guildhall, on December 1 (Bax's 'Mater Ora Filium'), May 10 (the Mass in B minor), and June 12 (Beethoven's seventh Symphony).

DERBY.—At the first of the Municipal chamber concerts Mr. Anthony Bernard conducted his chamber orchestra in Warlock's 'Capriol,' Holst's Fugal Concerto for flute and oboe, and other works.

EASTBOURNE.—Mr. Felix Salmond played Lauro's Concerto at the opening symphony concert, under Captain Amers, on October 3. The next programme included Glière's Symphony in E flat and Berlioz's 'Benvenuto Cellini' Overture.

FOLKESTONE.—Glière's E flat Symphony was performed here on October 2, under Mr. Eldridge Newman's direction. —A notice of the Festival will be found on p. 1035.

HALIFAX.—The Thursday symphony concert, directed by Mr. Keith Douglas, consisted of four by the Bradford Philharmonic Orchestra and one by the Wetherby Riding Chamber Orchestra.

HARROGATE.—Since the departure of Mr. Cameron the Municipal Orchestra has been under the control of Mr. Julian Clifford, whose programmes in September and October have included Brahms's second Symphony, Elgar's 'Enigma' Variations, Franck's Symphony in G minor, Glazounov's sixth Symphony, Holst's Fugal Concerto, and Constant Lambert's 'Pomona.'

LEEDS.—Mr. Robert Mayer, whose orchestral concerts for children in London have been popular and successful for the past seven years, is organizing a similar series for children in Yorkshire, with the help of the Leeds Symphony Orchestra and Dr. Malcolm Sargent as conductor. The first concert is to take place in Leeds on December 4.

LIVERPOOL.—A Sinfonia in D by Rigel and Schelling's tone-poem 'A Victory Ball' were played under Mr. Albert Coates at the first Philharmonic concert. Dr. Wallace conducted the choir in the Handel-Wood choruses. —The James W. Aldrich lecturer in music for the year is Mr. T. F. Dunhill, who is giving a series of lectures on chamber music.

MANCHESTER.—Our Manchester correspondent writes on p. 1035.

SHEFFIELD.—A week of opera by the Sheffield District Grand Opera Society included a successful production of 'Shamus O'Brien,' under the musical direction of Prof. F. H. Shera. —Music by Holbrook with the composer as pianist, figured largely in the programme of a chamber concert arranged by Mr. John Parr on September 27. —The Boyd Roberts Trio gave the first of a series of concerts on September 29.

SUNDERLAND.—The Stradivarius Quartet, of New York, played to the Sunderland Music Club on October 15. Two of the players were members of the Flonza Quartet, and they all play on 'Strads.'

TORQUAY.—The Municipal Orchestra, under Mr. E. W. Goss, has been enlarged to thirty players, and a busy season in prospect, including a festival at Easter.

TONBRIDGE.—Mr. R. H. Kay, director of music at Tonbridge School, has been appointed hon. conductor of the Tonbridge Orchestral Society.

WOLVERHAMPTON.—Walford Davies's 'Everyman' was performed on October 12 by the Snowhill Congregational Choir, under Mr. Theodore Grosvenor. The principal singer was Mr. Horace Stevens.

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Musical Notes from Abroad

BERLIN

Several events that demand notice have occurred in the three Berlin opera houses. The Municipal Opera has brought out the first theatrical work by a young composer, Ludwig Roselius, a work new to Berlin, though already given with a certain success at several provincial theatres. For the severe critical demands of Berlin, however, this opera, entitled 'Doge und Dogaresa,' turned out to be of too little weight. The confused libretto, written by the composer, is an attempt to utilise a novel by E. T. A. Hoffmann. But the young author is too inexperienced in theatrical matters, and does not know how to turn fiction into drama. The construction is ineffective, and there is an excess both of action and of detail in this old Venetian story of love, adventure, crime, and passion. The music is decidedly the better part. It shows technical skill in the treatment of voices and orchestra, though in its substance it is merely a weak copy of such models as Puccini, Strauss, Schillings, Schreker, and Korngold. 'Die Walküre,' given at the Municipal Opera with a new scenic outfit and a first-class cast, made a sensation. Early in the autumn, before the beginning of the American opera season, nearly all the famous singers of German opera are assembled at Berlin, and only in these few weeks may we enjoy the luxury and the æsthetic pleasure of hearing in one performance an ensemble of world-famous artists like Leider, Müller, Onegin, Bockelmann, Kipnis, and Oehmann. Leider's Brünnhilde was a marvel of vocal display and dramatic power. Maria Müller as Sieglinde was hardly less impressive and touching, both in her singing and in her acting, and Onegin made the tiresome and dry part of Fricka unusually interesting. Bockelmann's Wotan was as noble and powerful in appearance as in singing; Oehmann's Siegmund was rather more lyric than heroic in character, but very fine vocally. Kipnis as Hunding has long been admired, and has stood the test of Bayreuth. Dr. Fritz Stiedry, at the conductor's desk, was fully up to the high demands of his task. Gustav Vargo's new scenic decorations were very plain, but they well fitted their purpose. At the State Opera a revival of 'L'Elisir d'amore,' which had not been given at Berlin for many years, was very successful. Erich Kleiber, the conductor, has a marked predilection for spirited, graceful, charming, and vivid music of the kind that makes up Donizetti's masterpiece. As the singers were prominent artists and fully in sympathy with the task allotted to them, the performance was unusually enjoyable. The three principals were Lotte Schöne, Eduard Kandl, and Helge Roswaenge. Panos Aravantinos, the Greek painter, who has been working at the Berlin opera for several years, is probably the most gifted and skilful scenic artist of the day, and his new decorations, in their fantastic humour, picturesque effect, and cultivated taste, were a most fitting and effective framework for the delightful Italian comedy. The second house of the State opera, the so-called Kroll Opera, where Otto Klemperer is commander-in-chief, has for some time been known as the central seat of modernism. Here new works of revolutionary tendency are heard for the first time, and standard operas of the old classical repertory are revived in a very modern spirit. Thus, 'The Barber of Seville' was recently presented in a version that shifted the action and costumes to the year 1930. Figaro wore a modern white jacket, Dr. Bartolo was a cranky physician from a little country town, his old-fashioned inclinations quite in contrast to the up-to-date behaviour and fashionable dress of the persons around him. Seville appeared as a tedious city with awful, brand-new houses of the latest style. Of course the atmosphere of Rossini's music was lost, but nevertheless the fun and the satire of the new version were diverting enough in a way. The performance was musically very clean, with Fritz Zweig ably conducting. Eduard Kandl was an incredibly funny Bartolo (Kandl being perhaps the

greatest comedian in German opera). Irene Eisinger was Rosina, Iso Golland, Figaro.

The concert season began several weeks later than usual owing to the severe financial depression, which prevented many artists from undertaking the expense of concerts at Berlin. The various established series of symphony concerts will, however, take place without exception. The Philharmonic concerts, conducted by Furtwängler, are at present the most fashionable and musically weighty events of Berlin musical life. In fact, they are the only concerts for which the house is sold out every time. The programmes are founded on the classics, with a liberal addition of more recent works, and a small proportion of radically modern music.

Otto Klemperer also has started his series of symphony concerts. His programmes, formerly very modern, have been considerably softened down this year. The first consisted of Beethoven's third 'Leonora' Overture, the 'Eroica' Symphony, and the Violin Concerto. Klemperer's severe, rather unlyrical manner of interpretation may appear strange at times, but it is, on the other hand, the cause of many effects of immense energy, strong rhythm, and clear, constructive design. Joseph Wolfsthal played the Concerto with great art. He found it necessary to present a version that differed in many details from the usual text, and went back, it was claimed, to the original sources. The merits of this new version can, of course, be proved only by minute scientific research, and it will be the task of Beethoven specialists to examine Wolfsthal's variants closely.

For a number of years Michael Taube has made a speciality of music for chamber-orchestra, and the little orchestra trained by him has become very efficient. His concerts are now classed among the most interesting and remarkable events of the musical season, not only on account of Taube's extraordinary musicianship and fine qualities as a conductor, but also on account of the interest of the programmes, in which old and very modern music predominate. The first concert, a programme of Bach, was played with particular excellence in a way that varied considerably from the usual modernised interpretation. An especially interesting number was the Concerto in C for two pianofortes and orchestra, performed with delicious effect on two Pleyel clavichords by Alice Ehlers and Gertrud Wertheim. Fräulein Ehlers, one of the most gifted of Wanda Landowska's pupils, is now a masterly player, and is enjoying a great reputation in Europe and America.

Dr. Karl Muck, at the age of seventy-one years the Nestor of conductors, came recently to Berlin with his Hamburg Philharmonic Orchestra and achieved a veritable triumph by his thorough, and in every respect admirable, performance of Bruckner's seventh Symphony. Nearly forty years ago Dr. Muck was the first to introduce this Symphony to the Berlin public. Only now, however, is the public beginning to appreciate Bruckner's monumental art, thanks to the enthusiasm of conductors like Furtwängler, Walter, Klemperer, and Dr. Muck. The famous conductor of the Bayreuth 'Parsifal' performances has only now reached the summit of his career, and he is unsurpassed in the wisdom, spiritual power, and technical excellence of his work. The American violinist, Albert Spalding, was honoured by Dr. Muck, who accepted him as soloist in this memorable concert. Mr. Spalding played the Beethoven Concerto in an extremely finished manner, with beautiful tone and good taste, without, however, doing full justice to the sublime and spiritually profound music, and the majestic sweep of the matchless work.

HUGO LEICHTENTRITT.

HOLLAND

The organist at the Concertgebouw at Amsterdam, Jan Nieland, is also a composer of considerable talent whose work hitherto has been confined chiefly to Church music and pianoforte works. His latest effort, however, has been on a large

scale, and for the celebrations of the fifteen hundredth anniversary of the death of St. Augustine he wrote an oratorio on the subject of the life of the Saint, which has been performed at Amsterdam, Haarlem, and Utrecht, and will probably be heard in other places a little later. Unfortunately, neither the libretto nor the music has the virility which such a subject demands, and while there is some good writing both for chorus and orchestra, and the five solo parts are not ungrateful for the singers, the whole effect is by no means what had been hoped. The best that can be said of the work is that it suggests that a more spontaneous and more fully considered work by the same composer might be worth attempting.

Another unripe work on a large scale is a Symphony by Hendrik Andriessen (also known for his Church music), played by the Haarlem Symphony Orchestra, under Eduard van Beinum. Of the two this would appear to be the stronger work, though its strongest and most controlled passages show more thought than inspiration. It may be regarded as a good sign, however, that the younger Dutch composers are turning their attention to serious works on a large scale, and are finding conductors willing to produce them. Most of the Dutch composers of the older generation, those who are now in middle life, who have any talent as orchestral and choral writers, such as Bernard Wagenaar, Jan van Gilse, Jan Ingenhoven, and Charles Grelinger, live and work abroad and have lost whatever distinctively Dutch character they may previously, as musicians, have possessed. That those who stay at home are taking up this work makes one more than ever hopeful for the future.

One of the most surprising things that has happened here for a long time has been the reception accorded by critics and public to Alban Berg's 'Wozzeck,' given at Amsterdam by the Aix-la-Chapelle Opera, under the musical direction of Paul Pella and the stage direction of Herr Strohm. That the performance should go with a steady rhythmic flow, that it lacked nothing in dramatic effectiveness, was a foregone conclusion for those who knew anything of the performances at Aix, but that the public should receive it with a mixture of respect and enthusiasm, and with evident enjoyment, was more than could have been anticipated. Holland in general, and Amsterdam in particular, have long been performing and listening to music that has made their reputation for conservatism only partially deserved, and that evident appreciation of the qualities of such a work should be shown is decidedly another step forward.

Visiting British artists are doing good work in removing the prejudice which lingers against British music, and in the few weeks of the new season one can happily record real success achieved in old English songs, 'by no means merely of historic value,' as one of the most hardened anti-British critics said of a number of them, and only a little less success in modern songs, sung by Dale Smith, John Goss, and Megan Foster. The prominence given to native works, and the happily varied choice, made their programmes models for all who come after them. Ethel Bartlett and Rae Robertson, by their finely artistic performances of the comparatively few works available, are also doing splendid work. They have already appeared twice at The Hague, and once each at Amsterdam, Rotterdam, Utrecht, and a number of smaller places, and are booked for further concerts on their return from America in the New Year.

Among the subsidies granted by the municipality of The Hague for artistic purposes, which include grants to the Residentie Orchestra, the Italian Opera, the Arts and Sciences Building, the choral section of 'Toonkunst,' the Cecilia Choral Society, the Teachers' Choral Society, the National Song School, the male-voice choir, 'Die Haghe Sanghers,' The Hague String Quartet, the Dutch Sextet, and the Royal Choral Society 'Excelsior,' is a sum of Fl. 5,000 to be awarded in equal sums of Fl. 2,500 (just over £200) for the best native Dutch drama and the best native musical work of which the first performance shall take place at

The Hague during the coming year. One of the conditions attached to the prizes is that the composer or author shall give at least half the amount awarded to the society or company which performs the work. Should the results of this award be satisfactory, it is hoped that it will be possible to make the award an annual one.

HERBERT ANTCLIFFE

NEW YORK

My remarks about New York critics and the Philharmonic Symphony Society conductors, in a recent letter to the *Musical Times*, brought forth a rather more protest from the music department of the New York *Herald Tribune*. They contended, first, that in the main the critics had been right, and second, that their influence on the public was of uncertain force. I remark that it would be interesting to note the critical reaction to the substitution, as a result of their efforts of Erich Kleiber for Willem Mengelberg (and, before him, Furtwängler and Monteux) caused the *Herald Tribune* virtuously to disclaim any prejudging of Kleiber. Any reaction to Mr. Kleiber would depend on the conductorial talents.

And now Mr. Kleiber has displayed them, in an opening programme of German music: the 'Freischütz' Overture; 'Serenade,' No. 9, by Mozart; Beethoven's eighth Symphony; and 'Till Eulenspiegel.' And I gained from them roughly the same impression I had at Berlin four years ago—that of a conductor sound musicianship and thorough training, lacking however, in any salient or distinguishing virtue, such as Mengelberg, Monteux, Furtwängler, Walter, and others have. With such men, with Toscanini about all, one feels that they are possessed of an insight deeper and keener than the rest of us can hope to acquire—some fields, perhaps, if not in all. Kleiber is an efficient musician. But if he reveals a beauty one hadn't noticed one feels that upon closer study one would have seen it, too. He seems to me the average musician of excellence.

He got a quite respectably cordial welcome. But respectable cordiality is not New York's speciality with conductors, and I cannot help wondering in which direction it will grow, even in the six short weeks he is to spend here.

An interesting sidelight on his first programme was connected with the so-called 'Serenade' No. 9, which was announced as a New York première—Mr. Kleiber having unearthed the score in a Berlin library. No one seems to have recognised it, although it is in every collection of Mozart symphonies arranged for pianoforte duet—minus two or three movements, it is true. Conductors, critics, and programme analysts never stoop to four-hands playing? If not, it may be more than a Mozart serenade they are missing.

The remaining conductors for the Philharmonic 1930-31 season will be: Stokowski, Molinari, and Toscanini. Forty-two of its concerts are to be broadcast over a nation-wide radio network, with comment on Sunday afternoons, by Mr. Olin Downes, critic of the *New York Times*.

The \$25,000 prize offered by the Victor Talking Machine Company for symphonic works was divided into five equal parts, of which two went to Robert Russell Bennett, for two works, and one each to Ernest Bloch, Aaron Copland, and Louis Gruenberg. Bennett and Copland are pupils of Nadia Boulanger. Gruenberg is a prominent American composer whose 'Enchanted Isle' figures in Mr. Kleiber's second programme. Except Bennett are of Jewish extraction. The latter is the author of the orchestral score of 'Showboat,' and many other operettas and musical comedies. Mr. Bloch's prize-winning work is 'Helvetia: A Mountain Symphony.' Mr. Bloch is, of course, Swiss by birth.

The return of Myra Hess, and the debut in America of Harriet Cohen, whose gramophone records have preceded her, are promised for the near future.

ARTHUR MENDEL

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TORONTO

THE EXHIBITION CHORUS

Toronto is known to most musical people in the Old Country as the home of the famous Mendelssohn Choir, which, under Dr. Vogt, and in more recent times under Dr. H. A. Fricker, has become perhaps the outstanding choir on the American continent.

North-country people, remembering Dr. Fricker's work at Leeds, are naturally interested in the fact that about thirteen years he has been the conductor of the fine Canadian body of singers, but comparatively few realise that another great institution has arisen in the musical life of Toronto, namely, the Exhibition Chorus of approximately two thousand voices.

The 'Ex.' as Toronto's annual Exhibition is familiarly known, is probably one of the world's greatest annual events of its kind, and the grounds and buildings the Exhibition constitute quite a city in themselves. Beautifully situated on the shores of Lake Ontario, the immense grounds of the 'Ex.' take up quite a large section of the south-western part of the city.

Some few years ago a choir was formed for the presentation of choral music during the fortnight of the Exhibition. This choir is not in any way connected with the well-known Mendelssohn Choir, though Dr. Fricker is its mainspring. At first the great size of the chorus, and also its somewhat miscellaneous composition, made the choice of music rather a difficult proposition, but the choir has, in remarkably short time, achieved quite astonishing results in technical efficiency and flexibility. It has become perhaps the centre of all the many attractions of the 'Ex.' and 'concert-night' invariably finds the huge Coliseum holding an audience of several thousand people. Swimming parades and super-pageants are naturally attractive to the swarming crowds that daily pour into the grounds of the 'Ex.' during its fortnight of existence, but it is a pleasing thought that choral music can also hold a big way.

The programme of this year's concerts included Bach's 'With praises unto God' (arranged by W. G. Whittaker), arrangements by Dr. Fricker of 'Where'er you walk,' for male voices, and the minuet from 'Samson,' for mixed voices (with words by H. C. Fricker), the Hailstone Chorus, Healey Willan's specially composed choral piece, 'A Song of Canada,' the march from 'Tannhäuser,' and several pieces of lighter calibre.

This year the instrumental numbers and the chorus accompaniments were played by the recently-formed All Canada Permanent Force Band. Captain O'Neill, D.S.O., the conductor, finely demonstrated the capabilities of his players in two Wagner Overtures ('Tannhäuser' and 'Die Meistersinger'), and also movements from the 'Bavarian Highlands' Suite, by Elgar. They also did artistic work in the accompaniments for the chorus.

It is, however, the choral music which holds one, the sheer volume of tone which emanates from so large a concourse of singers is exhilarating and altogether magnificent.

One ought perhaps to say a special word regarding the exceptionally fine quality of the tenor section, not always a strong point in choral ensemble. The outstanding thing, perhaps, in the choir's performance, is the very remarkable flexibility—the absence of hardness in either phrasing or tone—in this vast choir. One expects massive effects, but in addition there is a delicacy and sparkle, a freedom and elasticity, that is astonishing—all the more so when one reflects that this is not a Festival chorus with years of acquaintance with the greatest of choral masterpieces, but one drawn from various sources, and having, for the most part, but little experience of choral ensemble.

There emerges the one big fact that what the Exhibition chorus has achieved is entirely due to the enthusiasm and genius of its conductor, and Dr. Fricker has proved that he can do other things than in their way equal the splendid triumphs of his Mendelssohn Choir.

H. MATTHIAS TURTON.

Obituary

We regret to record the following deaths:

THEODORE BRAZYS, a prominent Lithuanian priest and composer, at Munich, on September 10. He was born in 1870, was ordained in 1900, and in 1905 entered Haberl's Church Music School at Ratisbon, where he was awarded a diploma for composition. From 1907 to 1917 he taught singing to the Vilna clergy, and as Director of the Cathedral Choir he reformed the singing of Gregorian music, of which he was an ardent devotee. He was dismissed from his post for signing a political memorandum, settled at Merkinė, where he collected popular songs, and in 1924 was appointed lecturer on musical history at Vytautas University. He had many musical works and text-books published.

FREEMAN WHATMOOR, the well-known Watford musician, at Leeds, on September 4, at the age of seventy-six. He studied music at Leeds, and, from 1876, as a scholar of the National Training School of Music (afterwards the Royal College of Music). In 1892 he took the degree of B.Mus. at Cambridge. In the course of a varied career he held appointments as organist in churches at Leeds, Southport, Gateshead (the Parish Church), St. Alban's (St. Peter's), Birkenhead, and Charlottenburg.

B. PATTERSON PARKER, F.R.A.M., principal 'cellist in the London Symphony Orchestra, on October 11, at the age of fifty-nine. He studied at the Royal Academy of Music, became a Fellow in 1906, and a Professor in 1907. He was 'cellist of the Wessely Quartet, and later in the Spencer Dyke Quartet, and in recent years he conducted the Civil Service Orchestra. His brother was W. Frye Parker, the well-known leader of the Philharmonic Orchestra.

CHARLES JOHN WOOD, B.Mus., F.R.C.O., organist of All Saints', Wellingborough, on September 17. He was a chorister in Lichfield Cathedral, studied at the Royal College of Music, and held a number of posts as organist before taking up his appointment at Wellingborough in 1891. He rose to a prominent position in the musical activities of the town, where he was musical director of the Amateur Operatic Society from its foundation, and for a time conductor of the Choral Society.

JOHN CHARLES CLARKE, in Paris, on October 15. He was for many years organist of St. Luke's, Southport, and founder and conductor of the Southport Vocal Union and Choral Society. For some years before his death he had been resident in London.

Our Amsterdam correspondent writes: Arnhem, the little city a few miles from the Dutch-German frontier, has lost a powerful and active leader of its musical life in the person of A. H. AMORY, who died there on October 14, after a short illness. Organizer, teacher, composer, he was for some time treasurer and committee member of the Dutch Musicians' Association, and was the founder and chief director of the Arnhem Society for the Performance of Chamber Music. He composed works in many genres, the most popular of which were those for children's choruses, and he was the author of a standard work on music teaching and the compiler of a pocket dictionary of music.

Music in Wales

BANGOR.—At the weekly College concerts, Miss Eluned Leyshon (violinist) replaces Miss Kathleen Washbourne, who has gone to join the B.B.C. Orchestra. Twenty-two concerts are announced, six of them, with preliminary study of the music at the College, by visiting artists. Six lecture-concerts for children have been arranged, and the College players will give ninety-four concerts in the schools of North Wales.—Mr. E. T. Davies, Director of Music to the College, is rehearsing the National Eisteddfod Choir in Verdi's Requiem and 'Solomon,' for performance at the Eisteddfod at Bangor next August.

CARJIFF.—The Saturday night popular concerts of the National Orchestra of Wales opened on October 11 with a Wagner concert under Mr. Warwick Braithwaite. —A new society of music-lovers in Wales was inaugurated on October 16 at a conference that included Sir Walford Davies and Sir John Reith.

MERTHYR TYDFIL.—Two thousand people were present on Sunday afternoon, September 28, at a concert of popular music organized by the Merthyr Borough Ex-Servicemen's Symphony Orchestra, conducted by Mr. W. S. Parry.

Miscellaneous

Rutland Boughton's 'Bethlehem' will be sung and acted in costume at Streatham Town Hall, on December 12, and twice on December 13. The choral music will be sung by the Streatham Choral Society, accompanied by a professional orchestra, under the direction of Mr. Hubert Belton. The soloists will be Miss Dorothy Silk, Mr. Ben Morgan, and Mr. Frederick Woodhouse.

The nineteenth Annual General Meeting of the Society of Women Musicians will take place on November 8, at 3. On December 6, at 4.30, Mr. Frank Merrick will give a recital. The Madrigal Choir has resumed work with practices, on Saturdays, at 11.30. Particulars, &c., from Miss Alice Hare, c/o The Secretary, 74, Grosvenor Street, W.1.

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